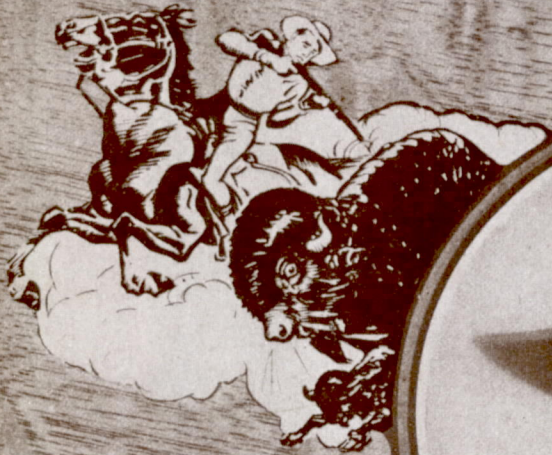


MILLER BROS. M-101 RANCH



COL. JOE C. MILLER



ZACK T. MILLER



GEORGE L. MILLER

REAL
WILD WEST
AND
GREAT FAR
EAST



BANDWAGON

MARCH-APRIL 1975



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THIS MONTH'S COVER

In 1925 the Miller brothers returned the 101 Ranch Real Wild West show to the road. In association with Edward Arlington they had operated a wild west show from 1908 to 1915 using the same name.

The three Miller brothers, George L., Zack T. and Joe C. are pictured on the cover of a roto courier booklet published for the return initial season of 1925. The eight page courier contains a brief history of the "Pride of Oklahoma-101 Ranch" plus other illustrations of the west. The original is from the Pfening Collection.

DUES INCREASED

You will soon be receiving your dues and subscription notices for the CHS fiscal year beginning May 1, 1975.

Increased costs of printing have caught up with the Bandwagon, as well as all other parts of today's economy. Another serious increase has been in postage. Using bulk

mailing our cost is now about 7 cents per copy in the United States. All issues going out of the US are sent as printed matter. The per issue cost of a standard issue to foreign locations is 16 cents per issue. The larger Christmas issue cost 32 cents each as printed matter.

In the past the organization has absorbed the extra postage for the members and subscribers outside the United States, it is no longer possible to do this, thus the new cost outside the US is \$1. more.

The officers feel that the one dollar increase should allow us to continue publishing the Bandwagon at the same number of pages.

All of the income to the CHS, dues, subscriptions, back issues and advertising is used for actual expenses, no one receives any remuneration. Neither the Bandwagon editor or the secretary-treasurer receive a salary.

The Circus Fans Association has raised their dues to \$10, so we remain under that organization.

The increase is coming barely in time,

all funds of the CHS have been used with this final issue of the 1974 fiscal year. For this reason we ask that you send your dues and subscription payment to Julian Jimenez at once.

NEW MEMBERS

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Salisbury, North Carolina 28144

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Omaha, Nebraska 68154

1975 CONVENTION IN BARABOO

The 1975 convention of the Circus Historical Society will again be held in Baraboo, Wisconsin, at the Circus World Museum, on August 1 and 2.

The format will again feature the presentation of circus research papers, later to be published in the Bandwagon. President Stuart Thayer and Vice President Tom Parkinson are co-chairmen of the 1975 gathering.

Each member is invited to present a paper at this meeting, please contact President Thayer if you wish to be on the program. We are most anxious to have new people on the program.

Always Offering The Newest
And Best Its Now

"100 Years Of Circus Posters"

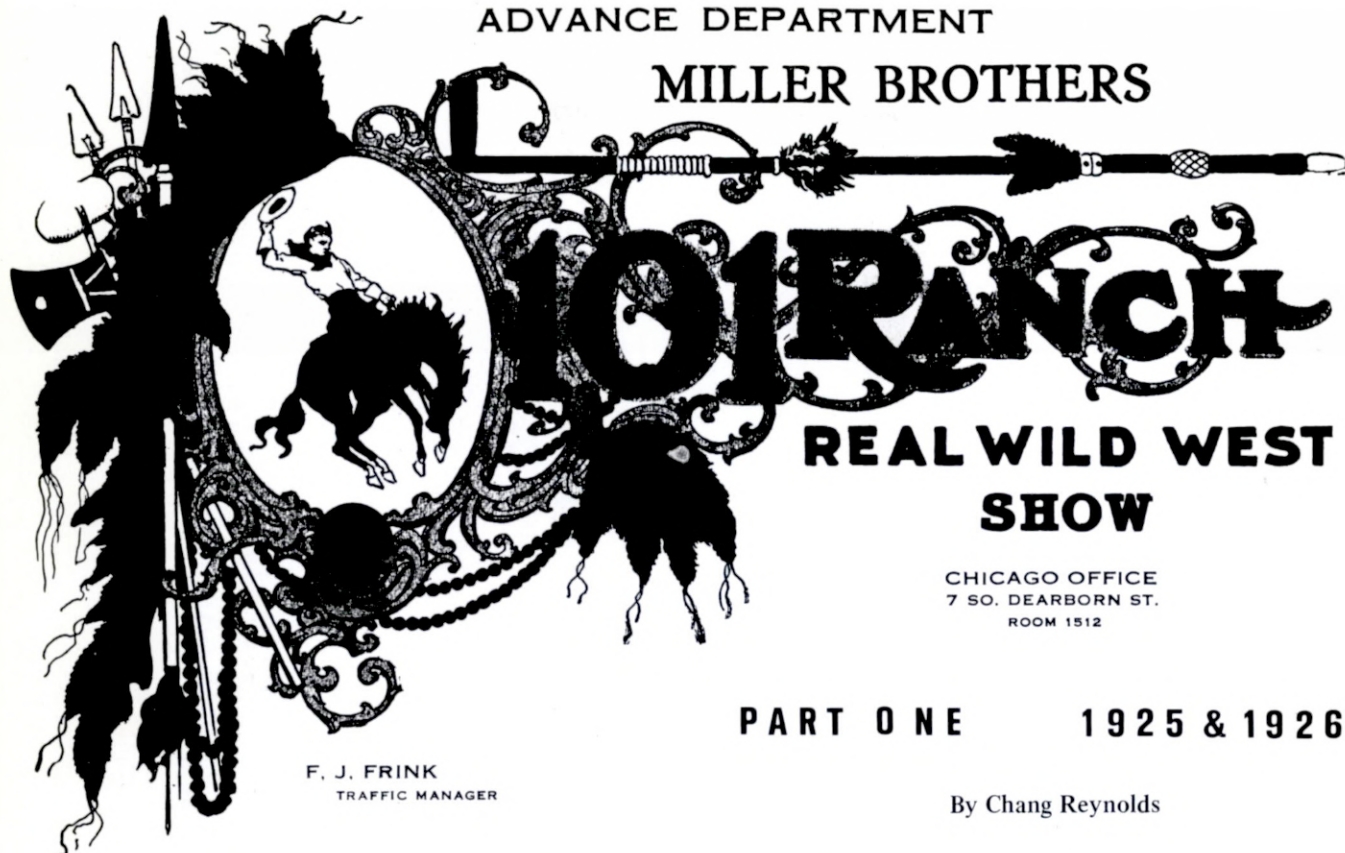
By J. Rennert

This oversize booklet, 11 in. by 16 in., has more than 100 full page reproduced posters (69 in full color, 34 black & white) mostly from U.S. circuses but some are outstanding foreign lithographs. In addition the forwarding 16 pages of fine print give a full description of each poster's history and use. It's the greatest thing ever printed on circus advertising and will make a valuable addition to your circus collection. See Jan-Feb 1975 Bandwagon Review if you don't believe me. A new copy—\$9.00 postpaid

MODEL CIRCUS WAGONS AND DRAFT HORSES, CIRCUS BOOKS, PHONOGRAPH RECORDS, PROGRAMS AND MISCELLANEOUS ITEMS TOO NUMEROUS TO MENTION. "Send Stamp for Listing." to: Betty Schmid, 485 Sleepy Hollow Road, Pittsburgh, Penna. 15228.

ADVANCE DEPARTMENT

MILLER BROTHERS



PART ONE 1925 & 1926

By Chang Reynolds

The circus tenting season of 1930 was marked by a strong alert to financial distress when several of the major organizations closed and headed for quarters at an early date. The first to do so was Christy Bros. Circus which folded suddenly at Greeley, Colorado, on July 7. It was followed by the John Robinson Circus, Sells-Floto, Sparks, Cole & Rogers, and the Ketrow Show; all of which closed down in September — some of them very early in the month.

The Miller Bros. 101 Ranch Wild West Show was one of the outfits to fold early that year. It shut down at Prairie du Chien, Wisconsin, on 3 August and was returned to quarters at Marland, Oklahoma, amid announcements that it would be cut to

twenty cars, reorganized and sent on a fall tour of the Southwest and Pacific Coast. It never left quarters that season and it proved to be a very unfortunate decision that let it take to the road again the following spring. The short 1931 tour was a disaster of overwhelming proportions from beginning to end.

While the advent of the original 101 Ranch Wild West Show in 1908 was a resounding success, and its annual tours until it was sold in the fall of 1916 were financially very successful, the new show, debut-

The Ranch show is pictured during an early morning unloading in 1925. Jim McRoberts collection.

This letterhead was designed for the 1925 season of the Miller Bros. 101 Ranch Wild West and Great Far East Shows. The indian headdress and the title are red outlined in black, with scroll work in gold. This same letterhead design was used through the 1931 season. Pfening Collection.

ing in 1925, was marked for misfortune, ill-luck, and poor management. This article is an attempt to give the reader a short review of its unhappy existence from 1924-1931.

In a study of the 101 Ranch affairs it must be kept in mind that the wild west show was only a portion of a huge operation. This is true for the period 1908-1916 as well as the later period, 1924-1931. (This





The three Miller Brothers are shown in this 1926 photo. Joe is on the left, Zach in the center and George on the right. Pfening Collection.

writer uses the date 1924 since the decision was made to re-enter the show business that year, even though the outfit did not begin to tour until 1925.) During the earlier period the 101 Ranch operations were marked with success as stated. Not only were the ranching and agricultural efforts rewarding, but the effort of the wild west show itself was returning an income. With the advent of World War I and the rising prices for agricultural products and beef and oil, and the corresponding problems of transportation for the touring shows, the Miller brothers wisely got out of the show business.

However, any study of agricultural and ranching activities after World War I will indicate the disasters that were facing those families engaged in occupations of that type. Over-production, falling prices, increased loans that could not be repaid — all of these were the despair of the ranchers and farmers in the 1920's. The Miller brothers and the 101 Ranch operation were not exempt from this pattern. And then, in 1924, apparently Colonel Joe Miller and Colonel Zack Miller felt the need to put a show on the road again. No documentation exists, as far as is known to this writer, as to their reasoning behind this determination, but in all probability they sought it as a means to bring profit to the declining interests of the Ranch. Some sources do indicate that George Miller, the third brother and astute business manager, counseled against the move.

At any rate, the decision was made and, on 6 September 1924, *Billboard* carried the news with an article entitled "101 Ranch

Wild West Will Again Take To The Road." In a general statement about the purchase of new cars and new wagons, and cowboys and cowgirls hired from Sarassin in Buenos Aires, South America, and with its headquarters in Marland, Oklahoma (known as Bliss in the days of the early show), it was announced that the new wild west show would open the following April. In addition a large advertisement was also placed in that issue of *Billboard*.

A month later, on 4 October, it was announced in the same publication that Andrew Downie had sold the entire Walter L. Main Show to the Miller brothers of the 101 Ranch. This property included railroad cars, wagons, horses, ponies, elephants, camels, in fact everything but the title. The Millers were scheduled to take possession at the end of the Walter L. Main Circus's touring season at Fredericksburg, Virginia, on 25 October. From that point the show would be shipped to Marland for repairs and the re-adjustment necessary to make it into a wild west outfit.

Early in November Colonel Joe C. Miller announced that the new wild west show

A few of the newly painted wagons from the Walter L. Main show are pictured in the Ranch winterquarters in Marland, Oklahoma, just prior to the opening of the 1925 season. Jim McRoberts Collection.



would travel on no less than thirty 70 ft. cars and that the canvas would be 225 x 450 ft. With the show would be 500 people, 125 draft horses, 150 arena horses, 3 large trucks, elephants (Downie had one of the best acts in the business), steers, buffalo, and camels.

Following immediately during the month of November were the announcements of the signing of C.W. Finney as General Agent; F.J. Frink, Traffic Manager; A.C. Bradley as Contracting Agent; J.H. (Doc) Oyler, Manager of the Side Show; and Walter E. Mason, as Director of the Side-Show Band and Minstrels.

Frink had been General Agent for Andrew Downie for many years on his Downie and Wheeler, La Tena Wild Animal, and Walter L. Main Circuses. Finney had served with the Miller brothers when they had been connected with Edward Arlington and had been with Sells-Floto. A.C. Bradley had been contracting agent for the Walter L. Main Show.

Other personnel contracted in the autumn of 1924 included Ed Hopkins, side-show canvas; Gene Milton, pit show; Art Eldridge, general superintendent; Tom Tucker, mechanical department; J. H. (Muldoon) Hartman, Dining Dept.; W.B. Fowler, Bandmaster; Eddie Snow, Supt. of Stock; Fred Dutch, Trainmaster; and James Heron, Treasurer. The Millers had also purchased the elephant and other circus property that had belonged to Art Eldridge, who had been using it on fairs.

About one hundred workmen made the trip on the train with the equipment from Fredericksburg to Marland. Best known among these were the elephant men Whitie Cline and Sam Logan; John Kohl, wagon builder; Jack Goodrich, boss horse-shoer; James Brady, boss blacksmith; Shanty Miller, electrician; and Charlie Young, boss canvasman on the big show.

In December 1924, it was announced that Joe C. Miller had placed an order with the Mt. Vernon Car Manufacturing Co. for several steel, 70 ft. stock and flat cars. Also it was stated that Art Eldridge joined in Kansas City where the 101 Ranch Show had purchased four Pullman sleepers and three motor trucks. The four sleepers were sent to the Santa Fe shops at Topeka for conditioning. A grandstand had been purchased at Peru, Indiana, and was delivered to Marland. It was also announced that Clyde Willard, who had managed the Walter L. Main advance car, was scheduled to do the same task for the Miller brothers in 1925.

On 13 December 1924, *Billboard* carried an advertisement entitled "Miller Bros. 101 Ranch Real Wild West and Far East Have for Sale the Following Show Property in Good Condition." A note at the bottom of the advertisement indicated that the property would be sold "very reasonable, as we can not use same with our wild west show."

Equipment and Animals Listed:

- 1 Sleeping car, 76 ft. long
- 1 Flat car, 60 ft. long
- 2 Stateroom cars, 76 ft. long
- 1 Big Top, 120 ft. round top with

three 40 ft. middles, complete with stakes, poles, and rigging.

- 1 70 ft. top, with two 40 ft. middles, complete with stakes, poles and rigging.
- 1 Side-show top, 50 ft. with two 30 ft. middles, complete with rigging.
- 1 Dressing top, push pole, 35 x 80 ft. complete with stakes and poles.
- 1 Dining room top, 35 x 70 ft., push pole style, complete with stakes and poles.
- 1 Kitchen top, 20 x 20 ft., complete with stakes and poles. Large amount of wardrobe of all kinds. Entire costumes, Parade costumes, Pony Trap-pings, etc.
- 8 Lengths Reserve Seats, 10-tier high, complete with jacks and stringers.
- 30 Lengths Blue Seats, 14-tier high, complete with jacks and stringers.
- 5 Cross Cages
- 2 Dens, in good condition
- 1 Hybrid cross between Lion and Leopard
- 5 Performing Female Lions
- 1 Male Lion Cub
- 1 Male Lion
- Surplus Lot of Shetland Ponies, all trained.

During the first week of January it was announced that the five-elephant act was being sent to Chicago to appear in vaudeville. Since this act was one of the best at this date, and no doubt one of the best of all of time, it will be considered here in detail.

JOE, the male in the act, had been imported by Downie from Europe. JEAN, too, was trained on Downie's show. BABE, was an old-timer having been with Sells and Downs early in the century. She was with Mugivan's early shows and Downie obtained her for the Downie & Wheeler Circus about 1910 from the Danny Robinson Circus. She belonged to Downie on the La Tena Circus and the Walter L. Main Show before going to the 101 Ranch. (Downie owned a second, younger elephant also named BABE on his truck show in the late 1920's; not to be confused with this older BABE.) CARRIE was a Rhoda Royal elephant during the World War I period. She was on the Jess Willard-Buffalo Bill Show in 1917; Coop & Lent, and other outfits on lease from Royal until Downie purchased her in May 1922. The fifth bull in the act, LOUIE, had been a Gollmar Show elephant and was picked up by Downie about 1918. After the 101

Chattanooga
Friday, Oct. 2
Harrison Ave. Grounds

101
Miller Bros' RANCH

REAL
WILD WEST
AND
GREAT FAR EAST

THE GIANT
% OF ITS KIND %
PAST or PRESENT
2
Performances
Daily 2 & 8 PM
DOORS OPEN 1 HOUR EARLIER

WORLD'S LARGEST
STREET PARADE 11AM
2 MILES OF PICTURESQUE PAGEANTRY
Tickets on sale show day at Jo
Anderson's Drug Store,
735 Market St. **1925**
OCT. 2

The Great Far East portion of the title was prominent in the newspaper ads for the 1925 season. Pfening collection.

Ranch Real Wild West Show ceased to tour in 1931 the elephant act worked various shows until 1934 when it appeared with

The newly painted rail coaches of the Ranch are shown here in 1925. Jim McRoberts Collection.

Barnett Bros. Circus for one year. The next season it became the property of the Terrell and Adkins Cole Bros. Circus. JOE was executed in October 1943 in Arizona after he killed Ted White. The year before, in Butte, Montana, he had crushed the chest of Earl Page. The four females remained on the Cole Show until its demise and then, after a beginning with King Bros. Circus, drifted to various places. JEAN was in Houston at last report and LOUIE in Atlanta. CARRIE was on Hoxie Bros. Circus and BABE, the oldest, died at the Paul Kelly Farm in 1956.

The 101 Ranch Show had additional elephants from time to time during this period. Probably the best known was KATE (later called SUGAR) who had been on the Yankee Robinson Show for a number of years. Her last season with that organization was 1920 and then her travels were to Howes' Great London, Gollmar, and the John Robinson Circus in 1923 until it arrived at the Peru quarters from Montgomery, Alabama, early in the spring. Major, scheduled to go out with Sells-Floto, had his differences with Terrell, and ended up on the Robinson Show in Kate's place. The Miller brothers got her as the elephant included with Art Eldridge's property. Bill Woodcock, Sr., who furnished most of this information, was the source for the statement that Eldridge changed KATE'S name to SUGAR on the Ranch Show. She was there for several seasons and then was disposed of to the zoo at Fort Worth, Texas, where she died in 1931.

By the end of January, three trucks of seven-and-a-half ton capacity had arrived for Lloyd Card's supervision; Ed Botsford had brought in a herd of bison to be trained by Bill Pickett; and Baker & Lockwood had sent in the arena tent. That month, Finney announced that Frank Braden and Ora Parks of the press department of the Sells-Floto Circus had signed contracts to be general press representative and contracting press agent, respectively, with the 101 Ranch Show. It was also reported that Ezra Meeker, who had made the trip with an ox-drawn covered wagon from Iowa to Oregon in 1852, would be a feature of the 101 Ranch Wild West parade.

Honest Bill Newton purchased some of the Walter L. Main equipment that had been advertised in December. In addition, Newton took the five-Lioness act and the steel arena. Jack LaBlair, the trainer accompanied the cats. With the exception of the elephants and the camels which the 101 Ranch Show



would use on the road, the rest of the Walter L. Main animals were to remain at the Ranch.

Some thirty head of horses, mostly dapple greys for the parade, had arrived early in January. In March five more carloads of riding and bucking horses arrived. In addition, California Frank Hafley and his company moved into quarters in preparation for a season with the 101 Ranch Show. His act consisted of himself, Mamie Frances, Rene Hafley, and Little Joe, the midjet clown. Johnnie Hughes was in charge of California Frank's stable.

The department heads for the 1925 tour were well-seasoned individuals and brought years of experience to the organization. Tom Tucker was the General Superintendent; Charles Young, Superintendent of Canvas; Tim Carey, Commissary; Jim Irvin, Baggage Stock; and August Christ, Transportation. Other Superintendents were: John Goodrich, Blacksmith Shop; Lee Yantes, Ring Stock; Cliff Fields, Harness Maker; Sam Logan, Elephants; Walter Franks, Wardrobe; Jess Gibbs, Electrician; August Carl, Ammunition; Herman Forsythe, Properties; and Clyde Willard, Advertising Car No. 1.

Captain Newton Hardin produced the spectacle and Col. Zack Mulhall was listed as Historical Director. W.B. Fowler was the Director of the Big Show Band; William Cronin took charge of tickets; and Mel Burtis was Supt. of Candy Stands. The Official Announcer was the famous Tex Cooper.

The cowboys were under the direction Eddie Bowman while the outside attractions were divided into three organizations—John H. (Doc) Oyler had the Side-Show; Gene Milton managed Wonderland; and Fred Wilson was in charge of the Evolution Show. Each of these had its own chief canvasman. They were: D.W. Summers (Side-Show); Charles Brown (Wonderland); and L.A. Johnson (Evolution Show). For those readers who may not recall the events of 1925, this was the year of the Scopes Trial in Tennes-

The air calliope wagon on the Ranch is shown here in 1925. The wagon was rebuilt from an old Forepaugh-Sells tableau den and had been on Andrew Downie's LaTena and Main shows. Woodcock Collection.



The ticket wagon from the Walter L. Main 1924 show is pictured here on the lot of the Ranch show in 1925. Pfening Collection.

see and thus the Evolution Show on the 101 Ranch. More of that later.

Lee Yantes, Supt. of the Ring Stock, had twenty-six grooms in his charge to take care of the horses. Jim Irvin, in charge of the Baggage Stock, was assisted by Steve Finn and James Howard. Included among the drivers were Spot Griffin, the ten-horse driver; R. Devortout and W. Kelly, eight-horse drivers; C. Jones, the hookrope driver; Earl Wilson, C. Banks, and Glenn Adams, six-horse drivers; Fred Baker, Fred Scott, James Flannigan, and Don Jones drove four-horse teams; Joe Sullivan drove the spot team; Paul O'Hearn and Stanley Sanker drove the two pull-over teams; and A.E. Thompson drove the stage coach. James E. Smedley ("Curbstone Willie" or "Curby"), from the earlier show, was still with this one, as was another well-known performer of the 1908-1916 show, Dan Dix.

This version of the 101 Ranch Show was never as richly endowed with equipment as the earlier model, which carried some unique and elaborate vehicles. The two finest tableau wagons of the 1924-1931 outfit are still on view at the present time at the Circus World Museum, Baraboo, Wisconsin. Also at that well-known location is the steam-air calliope used by this Wild West Show during this period. One of the finest of the former wagons, the Great

Britain Tableau, has been well documented in *Bandwagon*. Briefly, it was built by Bode, used by Ringling Bros. Circus, and then disposed of to Andrew Downie after the 1921 season. It was not used that year since the Ringling Show did not parade. The Miller brothers obtained it with the Walter L. Main equipment. The second tableau, equally as imposing, was the Pawnee Bill Bandwagon, which appeared on the Ranch Show in 1925 after being in obscurity for many seasons. It had been sold, with additional equipment and animals, by Gordon W. Lillie to the Haag Show in December, 1908. After some limited use on the Haag Show it apparently was out of circulation, for a number of years before being revived in 1925.

For the first three years of its existence, 1925-27, the 101 Ranch Show used a steam and an air calliope; both vehicles being reported and both being advertised for sale in *Billboard* 4 February 1928. The steam calliope used at that time has a well documented history (*Bandwagon*, Nov.-Dec., 1969). Before going on tour in 1928, the air calliope was installed in the wagon in place of the steam calliope; and it continued as such. It is, at present, at the Circus World Museum.

About forty wagons were carried in 1925. These included two ticket wagons, an

This tableau wagon from Downie had two carved elephant heads on the opposite side. This is a 1925 photo. Woodcock Collection.



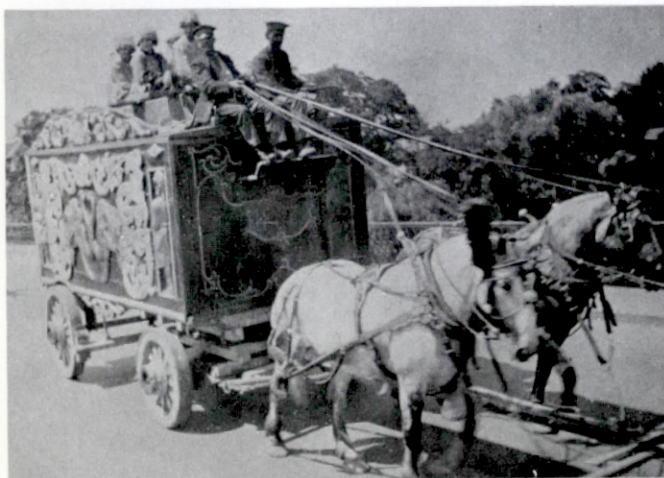


electric light wagon with two plants, as well as the four mentioned above. There were also an automobile, a trick auto, 5 Mack trucks, a stage coach, and a covered wagon. The parade included thirty-one units; some of the above wagons, plus a quantity of riders.

The spring schedule was soon announced by Art Eldridge. It included rehearsals beginning on 10 April with performances at the Ranch Roundup Grounds on April 18 and 19 for the benefit of the residents of northern Oklahoma and Kansas. Then the bright orange-painted Ranch train would leave Marland on the 20th for the first stand of the 1925 season at Oklahoma City, April 22. Scheduled to accompany the train to Oklahoma City were a group from the C.W. Patton Production Co., a unit of Pathe Exchange of Los Angeles, California. Included were Jack Mulhall, movie cowboy, and Helen Ferguson, leading lady, and Robert F. Hill, the director.

In spite of the announced schedule the train of the 101 Ranch Real Wild West and Great Far East began loading on the 19th of April after its second dress rehearsal that afternoon. It was loaded by midnight, and, traveling on the Santa Fe, it moved the 103 miles to Oklahoma City, and arrived there on Monday morning, the 20th. Although the official start of the season was scheduled

The other side of the lion tab from Downie is shown here with the elephant head carvings. This wagon had also been on LaTena. Woodcock Collection.



Capt. Swift's Zouaves are shown riding a truck in a 1925 Ranch parade. Woodcock Collection.

for Wednesday, the management ordered a parade on the morning of Tuesday, April 21, and gave two performances that day. These were followed by two more the next day.

Using the Frisco Railroad the Ranch Show moved 120 miles to Tulsa for the Thursday stand. There was a steady rain all day. The Frisco was used for the next two rail moves; the first to Joplin, Missouri, for Friday's stand and the next to Fort Scott, Kansas, for Saturday's event. The weather was bad at Joplin; the lot was small; and business was off. However, the sun was shining brightly at Fort Scott and all was well.

The Missouri Pacific Railroad was employed for the 95-mile run to Kansas City and it brought the show in early on Sunday morning. Unfortunately, the lot was small and the outfit was crowded for space. Pouring rain descended as the parade left the lot on Monday and it never slackened during the two days and nights that the 101 Ranch Show was in the city. The lot was a swamp and tons of sawdust and straw were used on the midway and in the arena. In spite of the weather, business was great; there were turnaways both nights. The performance was broadcast for the first time. Sadalia, Missouri, was the next stand with the weather still disappointing. The lot was great, however, and there was only a short haul from the train. On the 30th at Jeffer-

son City, it was still cloudy but the rain held off.

The stands for May 1, 2 and 3 were in St. Louis and the railroad put the show into town early Friday morning with only a short haul to a very fine lot. The only performance of the six in St. Louis where seats were available was at the Friday afternoon exhibition. All others were sold out and there were thousands turned away.

Under the guidance of California Frank Hafley and Zack Mulhall, arena directors, the performance given at these stands was as follows:

No. 1 *Arabia*, produced by Captain Newton Hardin. This spectacular featured Oriental dancing girls; queens of the desert lands on the backs of the elephants; men on horseback; beautiful horsewomen; Russian and Arabian riders. The band in Oriental costumes was directed by W.B. Fowler and the second band was under the leadership of Walter E. Mason. American Indians and cowboys and cowgirls added the "Real Wild West" effect to the "Great Far East" section of the spec. The Zaretsky Russian Dancers were a feature and Jack Bost, female impersonator, led the ballet of Oriental dance girls.

No. 2. Ninety-five year old Ezra Meeker drove the ox-team hitched to the covered wagon around the arena.

No. 3. Indian life - customs and habits as presented in dances, riding, and sports.

No. 4. Steer Roping and Steer Riding. Buck Lucas did the bulldogging. Steers were ridden by Bob Belcher, Scout Maish, Fred Carter, Leo Murray, Clyde Kline, and James Harmon, Jr. Roping and tying steers was accomplished by Dick Shelton, Ed Bowman, Silver Tip Baker, Curly Witzel, and James Harmon, Jr. Additional cowboys in the event were Sid Sage, Lonnie Rooney, Leonard Murray, George L. West, Murrell Tooman, and Pete Workman.

No. 5. Mamie Frances, one of the most noted rifle shots on a racing horse.

No. 6. Trick Roping which featured

This was an old Sells Bros. tableau that Downie had used on LaTena and Main. It is shown in a 1925 Ranch parade. Woodcock Collection.



Hank Durnell and Mary Blatherwick, eleven-years old, Raymond Blatherwick, ten-years old, Tillie Bowman, Buff Brady, Frank Guskey, Milt and Mildred Hinkle, Silver Tip and Mable Baker, Charlie Brown, Kenneth Williams, Mr. and Mrs. J. W. Kane, Mexican Joe Berrara, and Little Joe, the midget clown.

No. 7. This display was set in a frontier town. It opened with cowboys roping a horse thief as he attempted to steal the horse of a settler from a corral near his cabin. Then came the Pony Express (Buff Brady) showing how the rapid changes on the horses were made. The stage coach rolled into the arena with its occupants fired upon by road-agents who boldly entered the store. When they blew the safe and held-up the stage the cowboys rode to the rescue and drove the robbers from the vicinity.

No. 8. The elephants presented by Misses Billie Cronin and Selma Zimmerman.

No. 9. Richard Swift's Zouave Drill Team from Jackson, Michigan. In addition to the intricate drills, this group formed pyramids and included wall scaling as part of the act.

No. 10. This act featured Mamie Frances, Rene Hafley, Billie Cronin, and Linda Eldridge who worked high-school horses. Dan Dix and his comedy mule, "Virgil," were also a strong feature.

No. 11. Frank Guskey, Johnny Davis, Lewis Tindall in a Roman Standing Race.

No. 12. Prince Tefpon, Caesar Kolaisvely, Estan Worsdaze, and Heory Cchonion, the Russian Cossacks, in wonderful feats of riding.

No. 13. The high class tumbling of the Slayman Ali Troupe of gymnasts.

No. 14. Trick Riding with Hank Durnell, Rene Hafley, Tad Lucas, Buff Brady, Frank Guskey, Kenneth Williams, Velma Callahan, and Mable Baker.

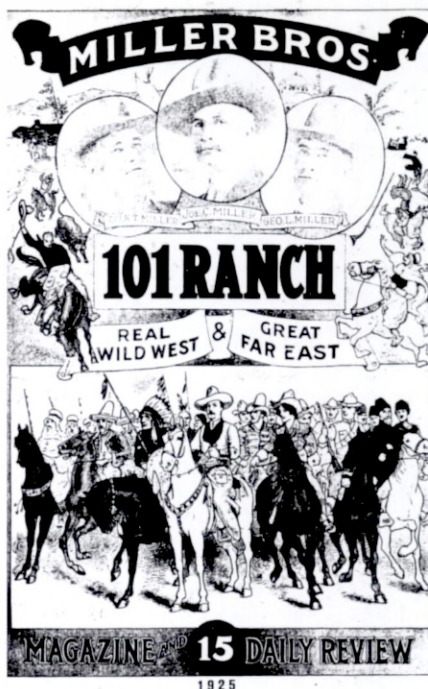
No. 15. The Bucking Broncs - the riders were Buck Lucas, Clyde Kline, Charlie Moon, Frank Guskey, Bob Belcher, Charlie Brown, Silver Tip Baker, Rene Hafley, Tad Lucas, Ted Lucas, Tillie Bowman, Milt and Mildred Hinkle, Buff Brady, and Edna Bowman. (Note that women were still participating in this event in 1925.)

No. 16. The performance ended with the attack on the covered wagon; its burning by the Indians who were driven away by the cowboys.

The clowns on the 101 Ranch during this season were Dan Dix, Billie Andrus, Joe Lewis, Grady Smith, Cy Green, Si and Sally Kane, and Little Joe.

Doc Oyler's Side-Show featured the 19-year old cowboy, Montana Hank (8 ft. tall, 360 pounds); Julia Little Snake (Ponca Fat Woman); Al Flosso, presenting Punch and Judy; Millie Linn (mind reader); Chief Ino, fire eater and sword swallower; Madame Leatrice, Queen of Reptiles; Mose Smith, tattooed artist; Millie Delamore; Dr. Frank La Marr, who was authorized by the United States Government to talk on the curse of opium use and Fan Toy, a Chinese mission girl.

Gene R. Milton's Pit Show included May



Joe, a three-legged, double-bodied child; Jolly Ollie, fat girl; Madame Muriel, mind reader; Salvail, magician and lecturer; Captain Creech, giant cowboy; Mr. and Mrs. Major Fox, midgets; Mr. Turner, handless wonder; Darlie Wonder, frog boy; T.A. McClendon, tattooed man; Jessie Franks, lady bag puncher; Miss Ray Tullis, giant snakes; E.C. Andrews, fire eater; Prince Nemo, sword walker and glass jumper; Mlle. Rose, mystery; and Paul Vernon, air calliope.

The stand following St. Louis was at Terre Haute, Indiana, on May 4. It involved a run of 180 miles and the show did not arrive until noon. This was followed by a long haul to the lot and, as a result, the street parade and afternoon performance were lost. The evening show was well attended. Indianapolis and Dayton followed with Jerry Mugivan and Bert Bowers visiting at the former spot and Frank Butler and Annie Oakley on the lot at Dayton. The latter stand involved a long run and the late arrival put the parade on the streets at two-fifteen with a late afternoon performance. At Canton, Ohio, the Ranch Show was one-day behind the Sells-Floto Circus and Jerry Mugivan, Bert Bowers, and R.M. Harvey remained over to visit the cowboy outfit.

It was during this period that there occurred an incident that was related to the author by Frank Chicarello, former knife thrower, expert rifle-shot, concert wrestler. He was interviewed to obtain information about the 101 Ranch Show in these early weeks, since he was an employee during the first part of the 1925 season. Chicarello and a companion had traveled to Ponca City during the winter in response to the news of the formation of the new 101 Ranch touring show. From that town, they drove to the ranch and visited with Dan Dix, whom they both knew, and he reported to them

concerning the progress being made, and then took them to the White House, where they were hired by the Miller brothers. According to Chicarello, after the show left St. Louis it suffered some loss at the ticket wagon, and, in order to remedy the situation, he, Dan Dix, and Ed Bowman decided to steal Col. Joe Miller's \$10,000 saddle in order to get some publicity for the show. The first part of the plan succeeded only too well, but the three were only ten miles out of town in their old car when the law appeared behind them. The police were coming on fast and began to shoot. Chicarello insists that Dan Dix said that the police were only putting on a show and didn't mean business. However, when a bullet went through the windshield, the three cowboys stopped the car and meekly surrendered. They were in jail for two hours, according to Chicarello, before their problem was "fixed" and, he insisted, the show had good business for a month.

The author repeats this story only because he has heard variants of it from other sources. This is the only time he has heard it from one who participated in the action. Probably something of the sort happened, the details may be unclear due to the forty-five year interval between the occurrence and the reporting.

From Canton the 101 Ranch Show moved to one stand in Pennsylvania, at New Castle, where the lot was divided by a city street. It then jumped to Washington, D.C. where the first section arrived on Sunday night and the second section pulled in at two A.M., Monday morning. The show had traveled on the Pennsylvania and the Baltimore & Ohio Railroads a distance of 358 miles to make this stand. The parade went down Pennsylvania Avenue in the rain on Monday and the weather did not improve for the rest of the day. The show left Washington after the turnaway on Tuesday night and went into Delaware and New Jersey to finish the week.

The 101 Ranch Show pulled into Albany, New York, late the following Sunday afternoon, delayed by the run of 154 miles and congestion in the Jersey yards. On Monday the first real accident of the season occurred during the parade when the brakes on one of the wagons failed to hold on a hill. It began to roll onto the heels of the six-horse hitch and the teams bolted to try to keep out of the way of the tableau. The sidewalks were crowded with people watching the parade but Joe Berrara spurred beside the leaders and grabbed the near horse by the bridle. As he seized the runaway, his own horse stumbled and fell, and Joe was caught by any number of flying hoofs. However, he hung on and stayed with the leaders until he had guided them into an opening away from the crowd. The front wheels of the wagon jammed into the curb and brought the heavy vehicle to a sudden halt. No citizens of Albany were hurt but six Indian maids riding on the wagon were hurled to the ground and one was injured badly enough to require hospitalization. Joe Berrara also made the hospital trip for re-

pairs to an ankle which was broken in the mix-up.

Pittsfield, Mass., was the next stand on May 19. This was the only town in the East that did not carry opposition billing while the 101 Ranch Show was in that area. Mr. Isaac Marcks notes that on that day the 101 Ranch Show arrived at 8:40 A.M. on one train of thirty-three cars; nine horse cars; twelve flats; two stock cars; and ten sleepers. There were 42 wagons, 5 trucks, one trick auto, and one closed car. The railroad equipment was painted orange and purple and all wagons were yellow according to Mr. Marcks. Unloading started about 9:40 A.M. and finished at 10:45. There were 19 steers, 8 bison, 6 elephants, 3 camels, 10 oxen, 72 baggage horses, and 29 broncs.

The wagons listed by Mr. Marcks included a steam calliope, an air calliope, two ticket wagons, one electric light plant with two engines, the stage coach, a small covered wagon, the closed car, the trick automobile, and 5 Mack trucks.

Tents included the arena, No. 1 side-show (Oyler's), the No. 2 side-show (Milton's), dressing tent, ring stock tent, 3 candy stands, two horse tents, dining tent, kitchen, wardrobe, steward's ammunition — all small tents.

The parade went out at one o'clock in Pittsfield and included thirty-one units. The No. 1 side-show had three ticket boxes, twelve banners, and a bally platform. Side-Show No. 2 had three ticket boxes, ten banners, and the air colliope.

The doors for the afternoon performance opened at two o'clock and it began at 2:45 with a fair crowd. A wrestling match was given as a concert. The night show commenced at eight o'clock. The cookhouse and horse tents were packed and ready to go at 6 P.M. The side-shows were ready to leave at 9:30 P.M. The big show was out at 10 P.M. and the concert finished a half hour later. The big top was down by eleven and off the lot at 11:45 P.M. At two in the morning the show was loaded and had left for Springfield, Mass.

The rest of the week and the following one were spent in Massachusetts where rain, wind, and cold weather hampered the operation. One day was spent at Concord, New Hampshire, in the rain and at this spot visitors from the Hagenbeck-Wallace Show were on the lot. This Corporation outfit was making its Boston stand and that show's paper was prominently displayed at Concord and other stands.

The 101 Ranch Show moved to Boston early Sunday morning, May 31, for an engagement scheduled to last a week. The lot was located on the Edward Everett Square in Dorchester. Colonel George L. Miller, who had been with the show only as far as Kansas City, joined again at Boston. It rained on Monday and the weather during the rest of the week was extremely hot, Colonel Joe C. Miller and a group of Indians broadcast from station WNAC on Tuesday, following the afternoon performance and the next morning cowboys, Indians, the Slayman Ali Troupe of Arabs, the elephants, and Dan Dix and "Virgil" entertained the

children of the Municipal Hospital on the grounds of that institution.

The next Sunday, June 7, the 101 Ranch Show made the 114-mile run into Portland, Maine, arriving there at four P.M. On this same day the No. 3 Advertising Car of the Ranch Show plunged into a flood-swollen creek at Coaticook, Quebec, Canada. A bridge over the creek had been washed out and the car nearly crossed the bridgeless stream over the trucks of the mail car ahead. The car following ended up in midstream on the trucks of the mail car and those of the circus car. The engine, meanwhile, was badly damaged against the bank of the stream while the rear coaches, filled with passengers came to a halt without harm on the near bank of the creek. William Polkinghorn, Manager of the Ranch brigade, and his fourteen men were sealed up in the car by the jammed and damaged doors. The car's gas tank exploded and the car was on fire when Inspector Smith of the Canadian Customs broke down a door from outside and rescued the men. Smith and Polkinghorn returned to the burning car with fire extinguishers and saved the show's paper, the office safes, and a locker with a few personal belongings. The Canadian National immediately replaced the car and the 101 Ranch crew did not lose a day.

Meanwhile, at Portland and Bangor, Maine, the 101 Ranch Show faced two days of rain, complicated with opposition billing. Most of the opposition at this time was being provided by Hagenbeck-Wallace and the Ringling Bros. and Barnum & Bailey Circus. Ringling-Barnum had arrived in Boston for a week's run following the wild west show. The dates for the Boston stands of these three organizations are as follows: Hagenbeck-Wallace, May 25-30; 101 Ranch, June 1-7; and Ringling-Barnum, June 8-13. This provided a solid three weeks of circus entertainment for the patrons of Boston. The Big One continued in New England for another week while the Hagenbeck-Wallace Show did not leave the area until July 11.

The Ranch outfit moved across the border following the Berlin, New Hampshire, stand and arrived at Montreal at two o'clock Sunday afternoon. A second stand was made at St. Johns and then it re-crossed the line to Montpelier. At Rutland it rained, and the bad weather dogged the show for a week in New England causing late parades and some poor business. The horse of California Frank Hafley slipped and fell on the arena director during the parade in North Adams. He was hospitalized. At Woonsocket, R.I., the evening performance was given in the rain and here it again faced the Hagenbeck-Wallace Show which was nine miles away at Pawtucket. At Brockton, Mass, the stage coach overturned during the afternoon performance and several of the cowgirls who rode in it were injured; most severely hurt was Pearl Shirley.

Additional stands in New England and more days of rain marked the early days in July. The month of July 1925 was headlined by the beginning of the Scopes Evolution Trial at Dayton, Tennessee, and Colonel Zack Miller left the 101 Ranch Show at Hartford for Dayton. With him went Art Eldridge, Little Joe, "the missing link," and Big Joe, a "gorilla," just received by the Miller brothers from Ellis Joseph, Miller and party expected "to appear as witnesses in the Scopes trial should expert testimony be admitted in the case."

Meanwhile, the wild west show finished its stands in New England and encountered opposition with the Christy Bros. Circus as it did so. The early New York State stands were marked by late arrivals and a three o'clock parade at Poughkeepsie; elimination of the parade at Schenectady (train arrived at noon); rain at Utica; and an arrival at noon at Ogdensburg. Zack Miller and his traveling companions arrived back on the lot at Watertown but that didn't help the situation. It rained at Syracuse and at Auburn. The show moved as far west as Buffalo and then went into Pennsylvania where it again encountered rain at Greensburg and at Uniontown. Although there had been a few days of fine weather, there is no doubt that the Ranch Show was battling more than its share of bad weather which in turn was bound to have an impact upon the ticket wagon.

In Ohio there was rain and a late arrival at Youngstown, and another late arrival at Newark with a delayed afternoon perfor-

MILLER BROS.
M-101 RANCH
REAL WILD WEST
and
GREAT FAR EAST

DIRECT FROM THEIR WONDERFUL SUCCESS IN THE NEW YORK HIPPODROME

WATCH, WAIT AND WITNESS OUR STREET PARADE

WHERE THE EAST MEETS THE FAR WEST

COLLUSAL ATTRACTION OF PIONEER WEST (GIVEN IN CONJUNCTION WITH THE PLANS)

LANDS & CLAUDE WEST, NEW YORK, IN EXISTENCE SINCE 1870. A LOT OF ALL THE OLD WEST IN THE SHOW.

WILL EXHIBIT AT
BURLINGTON
TUESDAY, SEPT. 15th
1925

2 PERFORMANCES DAILY, 2 and 6 P. M. — GOOD OPEN ONE HOUR EARLIER — ONE TICKET ADULT 10c, CHILD 5c



mance. The following week began with rain and a late arrival at Hamilton, and a cloudburst at night at Richmond, Indiana. Mugivan and Bowers visited again at Anderson, Indiana, just before the show moved on to Detroit for a two-day stand. These several visits by the officers of the American Circus Corporation were significant in light of later events. There is a great deal of evidence that these men had a great deal of interest in the 101 Ranch Show at this time.

From Detroit the Ranch Show ran to Toledo, Ohio, where it came in late and held a three o'clock parade and a four o'clock afternoon performance. At Ann Arbor, the next day, there was heavy rain at both performances and at Saginaw on Saturday the train did not arrive until nine in the morning. The weather improved the following week in Indiana, hauls were relatively short, and business was better. At South Bend, Indiana, the Ranch Show was again immediately behind the Ringling-Barnum Circus and Jerry Mugivan and Bert Bowers were conspicuous visitors. That one good week was balanced in Wisconsin during the next six days as the show encountered the Gollmar Circus in its vicinity at Milwaukee. It ran late to Madison and was late again the next day at Rockford, Illinois. The weather changed from rain to extreme heat as the week drew to a close and the show finished its stands east of the Mississippi River. The largest crowd of the season was in attendance at Davenport on Labor Day, but that was followed by nothing but rain and cold weather at Cedar Rapids, Waterloo, Marshalltown, Des Moines, Oskaloosa, Ottumwa and Burlington. The Ranch Show did not leave Ottumwa until six A.M. the next morning, and, after the 75-mile run to Burlington, the management decided to call off the afternoon performance. A parade was given in the afternoon, however, and the show that night was presented on the soggy ground of the local baseball park.

The Ranch Show had just participated in over a week of effort in rain and mud and

A group of circus agents visited the Ranch Washington, D.C. lot in 1926. They are Clint Finney, Ranch; Lon Williams, Gentry Bros.; Joe Miller; Arthur Hopper, John Robinson; Bob Hickey, John Robinson; Tony Ballenger, Sparks; and Frank Braden, Ranch. Jim McRoberts Collection.

had only lost one performance. While circus performers may obtain some shelter under the big top, those of the wild west shows make their performance in the open arena. The spectators are not as well protected under a canopy as under a circus tent. At least the Ranch Show demonstrated that its personnel could handle just about the worst of the elements that the weatherman could dish out during this week in September 1925. According to reports in the route book, attendance varied from capacity to fair during the week, but it is a safe wager that a whole bunch of Hawkeyes got wet if they visited the 101 Ranch Real Wild West and Great Far East this season.

From Burlington the show returned to Illinois and much better weather. Early arrivals, fine weather, and good business made up its experience for the next eight stands and Mugivan and Bowers were on the lot again at one or more stands. However, at Evansville, on September 26, there was a late arrival with the parade at one o'clock and a terrific electric storm at five-thirty. The wind built up to such strength so quickly that the canopy could not be saved. It went down with a crash and so did the hopes for a night performance. The storm did not move off until eight o'clock and that night was spent picking up the remains in the wet and mud.

The equipment was slowly loaded on the train and it rolled on to Louisville, Kentucky, where it arrived at nine o'clock on Sunday morning. It had to haul nearly three miles to the K and Third Street lot where the personnel were greeted by ten sail makers from the Beverley Tent and Awning Co. who came on to repair the damage to

the canopy. The show made Lexington in fine shape on Tuesday, but was late at Middleboro on Wednesday and the afternoon performance began at three o'clock. At Knoxville, Tennessee, the next day there was opposition from the fair and the Johnnie J. Jones Show. At Chattanooga on Friday the show was practically rained out; the parade was called off and two performances were given to very sparse attendance. Rome, Georgia, was the final stand of the week, in good weather.

At Atlanta, the next Monday and Tuesday, business was capacity at both afternoon shows and "strawed" at both night events, but it was late again at Athens and held a one o'clock parade. At Gainesville the show arrived early but, as the parade returned to the lot, smoke and flames were seen at the train which was located a few blocks away. Two sleeping cars, No. 36 and No. 31, of the show train were completely destroyed before the fire was extinguished. The rest of the train was uncoupled and three of the elephants were used to move it away from the burning cars. Car No. 36 was a stateroom car occupied by the staff while No. 31, a sleeper, was used by cowboys, cowgirls, and ticket sellers. The total loss was about \$15,000. Two pullman cars were sent from Atlanta to replace these cars until new ones could be purchased.

The next week the show had a good day at Charlotte, but it was cold and cloudy at Greensboro, and the train arrived in pouring rain at Lynchburg, Virginia. The parade was cancelled and there were practically no spectators at the afternoon show. The attendance was fair at night. At Roanoke, during the covered wagon attack, just as the Indians were burning the vehicle, someone turned in an alarm to the city fire department. The entire Roanoke Fire Department rushed to the show grounds and, in the confusion, two steers were rammed by a fire truck and had to be shot.

On the 16th, the Ringling-Barnum advance brigade covered the 101 Ranch paper at Winston-Salem, N.C. In fact, the men from the Big One ran out of paper and used newspapers to cover the wild west lithos. The second section of the wild west outfit did not arrive in this town until nearly noon and, since the lot was three miles out, the parade was eliminated. The same billing opposition occurred at Durham on the 17th. All this confusion was caused because the Ringling Bros. and Barnum & Bailey Circus was not allowed to enter the state of Virginia and was forced to change its route. That change threw it right on the 101 Ranch Show route and within two or three days of the Ranch outfit in those towns. Ringling-Barnum closed its season on October 26 at Salisbury, N.C., while the Ranch Show announced that its last stand would be at Fort Worth, Texas, on November 17.

However, the show suddenly closed at Birmingham, Alabama, on November 2. The Miller brothers explained that excessive license fees in Mississippi, coupled with the necessity of dipping all stock, made the success of the closing weeks very doubtful. It was also mentioned that unsettled weather

conditions and bad lots were additional reasons for the cancellation of the dates. In all probability the bad weather was the primary factor for ending the tour early. The Hagenbeck-Wallace Circus had closed early at Memphis because of heavy rains that continued throughout the South. The Christy Bros. Circus was considering an early closing for the same reason and the Sparks Circus had just completed twenty-one days in the rain in Alabama and Mississippi. With the bad weather of New England and Iowa fresh in their minds, the Miller brothers, no doubt, hesitated to tackle another siege of it. Furthermore, the weather conditions had caused losses of millions of dollars to the cotton crop in Mississippi and Arkansas and this factor was important in the decision without a doubt. So, even though Colonel Joe C. Miller made a long statement concerning the vagueness of the licenses and the threat of heavy penalties, it's almost a certainty that the threat of weather problems and the failure of the cotton crop urged the early move to quarters.

The 101 Ranch Real Wild West and Great Far East had traveled 12,666 miles in twenty-nine states and one Canadian province during the 1925 season. The significance of this season's tour is that this year, according to the studies of Ellsworth Collings, was the last year that the 101 Ranch showed any significant profit. This includes all activities of the ranch; its agriculture, stock, rents, etc., as well as the wild west show. It did make a very minor profit in 1929, but all the other years from 1925 until the collapse in the early 1930's there were losses. There is some doubt that the wild west show brought any profit to the ranch organization during any of those years. In fact, Collings states that it lost \$119,970.00 at the close of the 1926 season, and the Miller brothers attempted desperately to sell their show at that time. That Jerry Mugivan was quite interested in it was well known and apparently the deal had been nearly closed, only to fall apart at the last minute. This transaction was almost completed shortly before the death of George L. Miller.

1926

This second season was introduced on April 6 when the beautiful white advertising car with its gold-leaf trimmings left Marland with Clyde Willard and his crew. The staff of the show was much the same as the previous year with C.W. Finney, general agent; Art Eldridge, general manager; Captain Newton Hardin, producer and arena director; Charles Young, Supt. of canvas; Tim Carey, Steward; Frank Braden, general press representative; Tex Cooper, announcer; J.H. (Doc) Oyler, side-show; Ed Botsford, Supt. of Indians; Scout Maish, chief of cowboys; Sam Logan, in charge of elephants; and Ora Parks, advance press agent.

The show opened at Kansas City, Mo., with a three-day stand on April 26-28, after the two-day preliminary performances at Marland on the 24th and 25th. Due to a late arrival in Kansas City, the afternoon perfor-

mance on Monday (26) was omitted, but the rest of stand exceeded the attendance of the year before. Canvas was entirely new having been completed by Baker-Lockwood Co. in time for the opening dates. It seated 12,000 and was 540 x 300.

Captain Hardin's spectacular opening production for the season was entitled "Moscow." It included everything in the way of costuming from the Orient to Russia and from the Fiji Islands to the Western Plains of North America. Three bands supported the cast and were led by Professor Leopold Rathansky, William B. Fowler, and Walter E. Mason.

The "spec" was followed by Swift's Zouaves with military drills in the same style that thrilled the audiences the year before. The dozen wild riders from the steppes of Russia were led by Prince Adronikoff and then the Ben Hamid Whirlwind Acrobatic Tumblers followed the Cossacks. Nine men made up this dare-devil act.

The elephants in charge of Sammy Logan, assisted by Whitie Kline, was Display No. 5. The "giants of the jungle" were presented by Selma Zimmerman. After the elephants departed the introduction of the wild west section was undertaken. Colonel Zack T. Miller was the first to enter. He was followed by General Savitsky, in charge of the Imperial Russian Cossack Band (directed by Rathansky), and the Cossack horsemen (led by Prince Adronikoff). On the heels of the wild riders from the steppes came cowboys, cowgirls, Indians, and Mexican riders.

Event No. 7 was the roping and riding of wild steers and then the entertainment was halted for a few minutes in order to make the introduction of the concert feature. The ninth display featured the Cossack riders again with pyramids on the backs of galloping horses, perch-pole acts, and a dance exe-

This ticket wagon from the Barnum show was used on the Ranch in 1926. The wagon was then sold to Fred Buchannan and used on Robbins Bros. It went with other Robbins equipment to Adkins & Ter-

cuted by two men on a platform carried on the backs of a troop of eight horses, four abreast, running tandem.

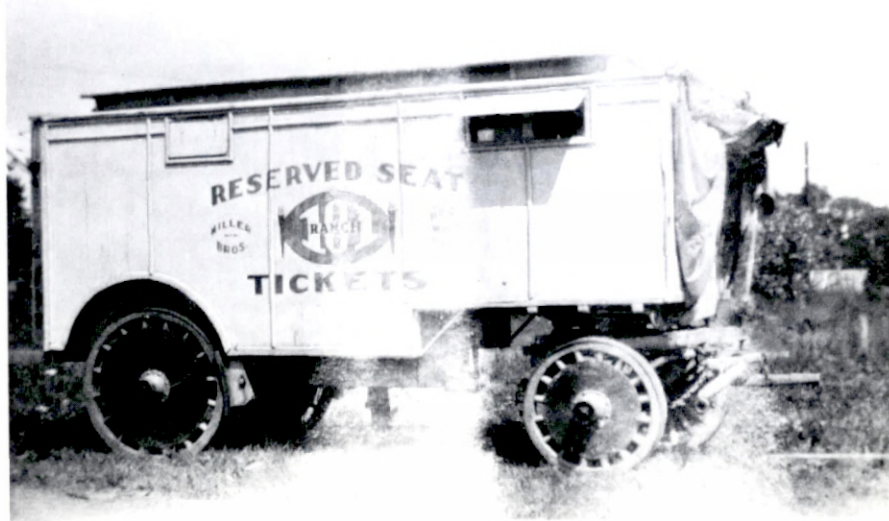
Display 10 belonged to Captain Jack Webb and Tex Cooper in a rifle shooting act. Trick riding followed in which Hank Durnell was the star attraction. Others performing in this act were: Kenneth Williams, Jack Wright, Raymond Blatherwick, Douglas Todd, Jimmie Klinger, Clara Rogers, Happy and Nita Reynolds, Madie Blatherwick, and Ruby and Emma Baker.

The bison were driven on next and the Indians staged a mock buffalo hunt. The 13th Display was a new feature for the season - the Albert Hodgini Company. Their number was entitled "The Great Usarda and His Tribe." Also appearing in this act were Mrs. Hodgini and her wonder horse, "Black Beauty," and a large group of Indians in a riding and dancing sequence. Members of the Hodgini Troupe were Albert Hodgini, Madame Lori Hodgini, Dorothy Emerson, Harriette Hodgini, and Lawrence (Cotton) Daley.

The high school horses, Captain Sharp in charge, were featured after the Hodgins with Mrs. Art Eldridge as the accomplished horsewoman of the act. With her were Claire Rogers, Pearl Shirley, Mable Baker, June Killinger, Selma Zimmerman, Winnifred Nelson, Hazel Sharp, and Blondie Russell. Again an announcement was made concerning the concert with particular attention focused on the Serbian Tarzan, the champion heavy-weight wrestler of Europe.

Roping followed with Hank Durnell the top performer. With him were Madie and Raymond Blatherwick, "the kids from Texas." Displays 17 and 18 brought the horse thief and stage coach into the arena with the accompanying chase in each instance. Bronc riding was the next to the

rel and was painted for use on the Cole Bros. Clyde Beatty show in 1937, but was never taken on the road by the Cole show. This wagon is now at the Circus World Museum. Joe Fleming Collection.





A group of roustabouts are shown arriving on the Ranch lot in 1926, riding a baggage wagon from the runs. Puck photo from Circus World Museum.

last event and, of course, the attack on the covered wagon ended the performance. This time the attack by the Indians represented the Mountain Meadows Massacre.

The 101 Ranch Show made five one-day stands before arriving in St. Louis for May 5-8. Here the first two days brought on light business, but the last two showed an improvement. East St. Louis followed and again business was poor. A bison escaped and was gone for five hours before it was corralled and Douglas Todd, bronc rider, broke his leg while trying to finish a ride at this stand.

The Ranch Show continued eastward and made its usual two-day stand in Washington, D.C. to open the fifth week of the season. Another two days was spent in Baltimore and then the show moved into Pennsylvania for eight dates before reaching Newark, New Jersey. Rain covered Newark during the first of the two days scheduled there, but the second day opened with fine weather. However, it clouded over and the city was swept by a windstorm which kept the afternoon crowd to a handful. On the first night, in the rain, two of the Cossack riders smashed into each other while at full gallop. One rider was hurt and one horse was killed.

From Newark the show went into Kingston, New York, and then to Pittsfield, Mass., where Isaac Marcks again described it.

"The Miller Bros. 101 Ranch Show arrived from Kingston, N.Y., in one section at 10:15 a.m. with 28 cars; 8 horse cars, 12 flats, 8 sleepers; 42 wagons, 6 trucks, 1 auto. Horse cars and flats are orange and sleepers are orange and black. One crazy auto, one Buick closed car for Mr. Miller, one passenger truck, steam calliope, air calliope, stage coach, covered wagon, four cookhouse wagons, one pit show wagon, one red ticket wagon, one white ticket wagon."

"Twelve oxen, nine steers, sixteen bison, five camels, six elephants, 78 baggage horses with 14 teams; three 8-horse teams, five 6-horse teams, six 4-horse teams."

"Tents: arena, ring stock, dressing, wardrobe, No. 1 side-show, No. 2 side-show, kitchen, dining, two baggage horse tops, four concession tents, and one private top."

"All was unloaded about one p.m. The parade started at 2 p.m. with 26 units: 13 mounted riders, 13 wagons. The big show opened at 4 p.m. with a fair crowd and was over at 5:30 p.m. Night show started at 8 p.m. with a large crowd and was over at 10:30 p.m. The cookhouse and horse tents were down and ready to leave the grounds. at 6 p.m. The side-shows were over at 9 p.m. All of the tents were down and loaded on the wagons by 11:30 and on the train by 12:30 a.m. The train left at one a.m. for Springfield, Mass."

The No. 1 side-show was managed by J.H. (Doc) Oyler and had the following personnel: Duke Dukenbroad, assistant to Oyler and inside lecturer; Mme. Dupree, handcuff and escape artiste; Montana Hank, giant cowboy; Freddie, the armless wonder; Mickey Mansion, tattooed man; Mrs. Fred Wilson, mindreader and fortune teller; Jolly Ollie, fat girl; Ruth Duncan, giantess; Hadji Lessik, gun spinner; Princess Norman, snake enchantress; Willie Druger, magician and Punch and Judy; Jessie Franks, bag puncher; eleven Hawaiian dancers; and Walter E. Mason's band of fifteen members. There were three ticket sellers.

The eighth week of the season was spent in New England and was marked by a visit to Worcester on Sunday to visit the Sells-Floto Circus. Also visiting the Floto Show were people from the Ringling-Barnum Circus which was spending that Sunday at Providence. Holding the interest of everyone was the contest between the baseball teams of Sells-Floto and Ringling-Barnum with 101 Ranch Show umpires. The stand at New Haven on June 16 required three performances. The afternoon show went off on schedule and the first night show started at 8:20 with every seat taken and hundreds on straw in front of the seats. The second night show began about 9:30 and concluded shortly after 10:30 amid criticism about the abbreviated performances. The parade was not given that day due to police regulations. Straw was also used the next day at Bridgeport.

The move the following Sunday to reach Paterson, New Jersey, was a complicated affair since passengers in Pullmans were not allowed to pass through the Hudson tubes unless a life preserver was furnished to each person. Therefore, all the 101 Ranch Show personnel left the train at 163rd street at 3:30 Sunday morning. Two changes were



This wagon carried poles for the canopy grandstand of the Ranch. Taken in Los Angeles in 1926. Puck photo from Circus World Museum.

necessary on the subway and one on the surface cars in order to get them into Newark. The train did not reach that point until Sunday afternoon and at that time the Ranch people were allowed back in the cars. The rest of the week was spent in New Jersey and Pennsylvania. The first runaway of the tour occurred at Eaton when the 8-horse hitch of the No. 1 bandwagon dashed madly down a hill. They covered a few blocks before Tex Cooper and other parading cowboys pulled them down with no injuries.

While the Ranch Show was filling a week with New York State stands, the billing war between the Sells-Floto advance and the Ranch lithographers flared into the open. Members of both advance crews were brought into court at Olean on disorderly conduct charges. The men were settling their problems in the rear of a building when the sheriff picked them up. The 101 Ranch men insisted that their opponents had torn down wild west lithos, and the Sells-Floto people claimed the Ranch paper had been used to cover their bills. The judge suspended sentence and permitted them to leave. The outfits went their various ways only to encounter each other again a few days later in the same sort of brawl in Erie, Pa. They were arrested again and this time released on bond. These events were only a preliminary to a feud that lasted for the entire season between the two shows.

After several more stands in New York State, the wild west show moved into Pennsylvania for three dates. The stand at Erie was marked by a powerful wind storm, followed by torrents of rain. The wind struck while the band was playing at the start of the night performance. The canopy was ripped and several poles snapped but none of the seats collapsed. After a slight delay, the performance went on in the rain even though the audience was soaked. One citizen had been killed by a falling pole, and a few others injured. The residents of Erie were a hardy lot and certainly the performers of the Ranch Show had worked often enough in the rain.

The next three weeks were spent in Ohio,

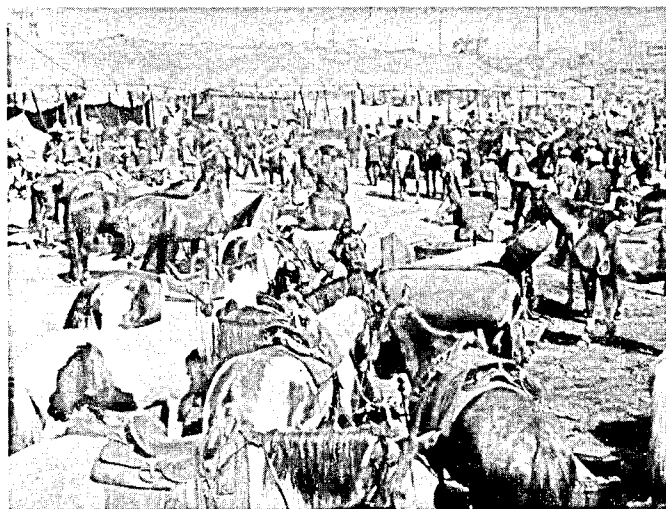
a return to Pennsylvania, Michigan, Illinois, and Wisconsin. Weather was fine and business was holding up. Faith Palmer and Dorothy Andrews, both well-known riders, joined as additions to the cowgirl-high school riding departments. Stack Lee, famed rifle shot, joined at Youngstown, Ohio. He had been with the show in 1925 but had not opened with it in 1926. He had been a member of the Miller and Arlington shows before World War I. A few weeks earlier, Professor Javadah, Hindu mentalist, and Professor Yalente, had joined the side-show, and Pete Workman, bronc rider and roper, who have been with the Ranch Show at an earlier date, had signed.

Week number fifteen began a tour along the northern border to the Pacific Coast. It was outstanding for some remarkable railroad movements. The first was the run of 447 miles from Bismarck, North Dakota to Billings, Montana. The train left the former stand about one o'clock on Sunday morning and reached Glendive, Montana, about noon where a halt was made to unload the stock and feed and water them. The cookhouse was also erected and the personnel given a meal. By six o'clock in the evening the train had been loaded again and it left Glendive about seven. Billings was reached early the next morning. All the stands of the week that followed involved long hauls but, in general, the show was able to meet its obligations. They included Livingston (116 miles); Butte (121 miles); Great Falls (171 miles); Helena (98 miles); and Missoula (120 miles).

After the Saturday stand at Missoula, the Ranch Show jumped on Sunday to Spokane, Washington, — distance of 260 miles. Wenatchee and Everett involved long hauls but then the show settled down to some short runs. The tour of the Northwest was finished by September 4 when it pulled out of Eugene, Oregon.

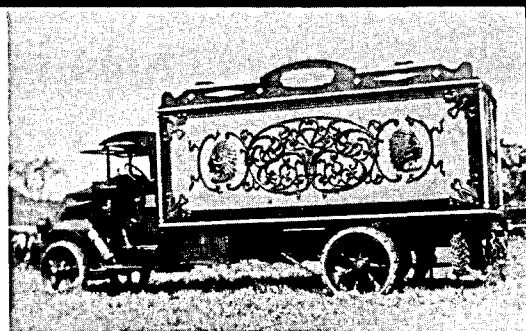
The Ranch Show made the 420-mile run from Eugene to Redding, California, on the Southern Pacific Railroad on Sunday, Sep-

Much of the wild west performing stock is shown on the Ranch lot in Los Angeles in September 1926. Puck photo from Circus World Museum.



tember 5. It stopped at Klamath Falls at six o'clock in the evening to unload and feed and water the stock. The cookhouse was also set up and a meal was served. The outfit arrived in Redding early the next morning and played to capacity. This was followed by another big day at Chico. Stockton was the third California stand and straw was used to accommodate the extra people. Oakland, for two days, was next, and then the show moved into San Francisco for a three-day stand. Buck Hutchinson bronc rider, broke a leg here and Tex Howard, roper, and Pete Jennette, trick rider and bronc rider, were added to the line-up. The advance crews of Sells-Floto and the 101 Ranch Show were still feuding as both outfits moved south along the coast. The Floto Show had routed west through Canada, north of the Ranch Show, and was about a week and a half ahead of the cowboy outfit in Seattle and Portland. The time between them had shortened in September when both shows reached California, with the Floto Show in Oakland on the 5th and 6th and the Ranch Show in that town on the 9th and 10th. The Miller brothers organization came into Los Angeles for a three-day stand on September 19, while Sells-Floto had departed the lot in the City of the Angeles on the night of the 15th after completing a five-day stay.

While the Floto Show was returning north, the 101 Ranch Show finished its tour in Southern California and then left the state by making a 193-mile run to Yuma for one performance. Phoenix and Tucson came next with additional dates in the Southwest to follow. However, the Southern Pacific road was washed out by heavy rains between Tucson and El Paso, and four dates on that route were missed as the show was routed around the disaster. The September 29 and 30 dates were spent en route, as was October 3. A detour of 900 miles was made back to Phoenix which accounted for the lost dates. In the meantime, Winslow, Arizona, and Gallup, New Mexico, were wild-catted, as also, was Albuquerque on the 4th of October. Since these towns were unscheduled, the Ranch Show had to put up its own paper and it really depended upon



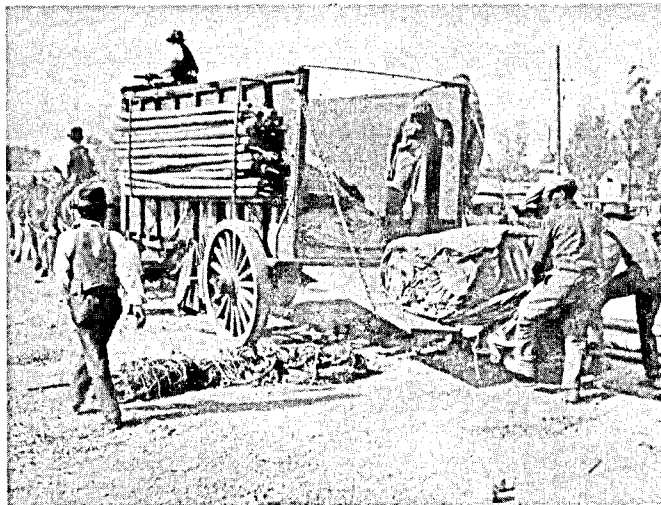
This Mack truck is typical of the tableau carving decorated trucks used by the Ranch. This is the same body design as the truck pictured elsewhere in 1925. Doc Miller Collection.

newspaper advertising to a great extent.

In Texas, there was a late arrival at Denison and a cancelled parade. The early arrival at Sherman was to no avail as a heavy rain flooded the lot and both performances were cancelled. Ardmore, Oklahoma, was the next stand and the train arrived in bright sunshine and the promise of great weather. When the show left there was plenty of mud to delay the loading as a terrific storm covered the whole region. This brought on a late arrival at Chickasha, and the parade did not leave the lot until four o'clock.

The show continued to Oklahoma City, played Sapulpa, struggled to Henryetta and called the whole thing off at Muskogee on October 21. The whole area had been saturated with constant rain; rivers were over their banks, and the countryside flooded in many places. Dates had been scheduled in Arkansas, Louisiana, and Texas, as late as November 9. However, there was also an epidemic of hoof and mouth disease in those states that fall and this was given as the official reason for the early closing and cancellation of the last eighteen days. Another factor, not mentioned, may have been the arrival for the third time that season of the Sells-Floto Circus. It had caught up with the Ranch Show in Texas and some very close opposition was scheduled for Arkansas during the week following the actual closing of the 101 Ranch Show.

The canopy campus is rolled out on the Los Angeles Lot in 1926. Puck Photo from Circus World Museum.



W.W. COLE'S NEW 9 SHOWS CONSOLIDATED



This lithograph was used by the W.W. Cole circus in 1882. It was designed and printed by the Strobridge Lithograph Co. Original in the Circus World Museum Collection.

complete new outfit for a circus company now traveling in the south, and the work, when completed, is to be shipped to the state of Georgia. This is one of the largest orders of the kind ever received by any western firm. They are also at work upon a similar order for a circus company now wintering in Iowa." Whether one of these was the Cole circus is not determined.

But the Quincy Herald on February 5, 1871, had this to say about the Millers: "They are now engaged on an outfit for Cole & Company's Circus, which is to be organized here next month to take to the road in April. Several of the heaviest six-horse wagons, warranted to stand any kind of use or road, together with a number of skeleton wagons are now nearly completed. The work to be done by the firm for the circus company will amount to \$14,000, the largest order of the kind ever taken by a manufacturer in the West."

In March it was reported that "Cole & Company are organizing their circus outfit in this city. E.M. Miller & Co. are just completing several large wagons for the concern. Forty horses arrived last week and more are expected today or tomorrow."

In early April the newspaper said that Cole & Co. are ornamenting the bulletin boards with mammoth pictorials announcing two performances April 23" and the next day the editor wrote that "Cole, the circus man, has put up the finest display of show bills, ever seen in this city." The route was to take the circus "west through Missouri and Kansas, the first stopping place being Palmyra the 24th, thence to Hannibal the 25th." J.B. Gaylord was the contracting and advertising agent. The newspaper, commenting about other shows playing Quincy that spring — Agnes Lake's, John Robinson, Stowe's, and Older's, noted that it seemed all of the big circuses were going to Kansas that year. The Quincy railroad station gave evidence of the great migration of the time;

an average of 500 people per day passed through on their way to settle in Kansas and elsewhere in the West.

Miles Orton arrived in town on April 7 and was described as one of the proprietors, although his exact role at the time has not been determined. Meanwhile, it was tallied that the show had spent \$20,000 in the city that winter. That included not only the wagons but also the harness and numerous horses bought from farmers in the area.

Lady Luck was not altogether on the side of the circus. Just four days before the scheduled opening, a bad fire destroyed part of the Miller wagon works and a number of other buildings on the same side of the street. A report on April 19 said all but one of the Cole Circus wagons was saved. The April 20 paper said no circus wagons had been involved, and in any case the factory resumed work. A third report said the Miller people worked frantically to complete the circus wagons and repair fire damage.

Meanwhile, Cole had leased animals from J.M. French and they were en route to the show by rail. At Lanesville, Ill., nearly 100 miles east of Quincy, high winds caught a string of sidetracked freight cars and blew them out onto the main line. Number 45 westbound freight, roaring through a rain storm, crashed into the runaway cars. Damage proved to be minor, but some cars were derailed, among them the car carrying French's lions and elephant to Cole. The roaring of lions in the rainy wreck scene gave the railroaders pause. The elephant was knocked down and it quivered violently in fear. But none of the animals was hurt and none escaped.

As opening day approached, the paper said that the circus "organized by W.W. Cole and Miles Orton" was using all new and elegant wagons, "the ticket wagon being especially handsome." All of the wagons except the cages and the band chariot were built by E.M. Miller, it was stated.

The season's first performance was at Alstyne's Prairie, near 12th and Broadway, at 1 o'clock, April 22, 1871. At 10 o'clock that morning. The downtown street parade started with the Golden Music Car contain-

W.W. COLE'S NEW 9 SHOWS CONSOLIDATED



Frank A. Gardiner, champion leaper, appeared with many of the larger circuses of the 1880s. This litho was used by the W.W. Cole circus in 1882. Original in the Circus World Museum Collection.

ing the Bismarck Prussian Band of 16 members clad in costumes of the style worn by the Prussian Army then sieging Paris. The procession included knights in armor and their ladies, cage wagons, carriages and 10-foot caricatures of Jim Fisk, Jay Gould and Horace Greely, political figures of the time.

The newspapers reported that thousands were on the streets for the free parade and then went to the lot to purchase tickets for the show. The two performances were sold out and all thought the circus well worth the fifty-cent price of admission. The editor said Cole and Orton were to be congratulated.

In the performance were the Marietta Sisters, Miles Orton & Family, M'le Caroline, the Van Zandt Brothers, the elephant Sultan, the Paulschoff den of trained lions and a herd of camels.

The performance must have been better than the one given several weeks later in Jonesburg, Miss., and reported in Quincy. The elephant had gone on a spree and broken loose, the trainer was bitten by one of the lions, and before reaching that city a 32-pound anaconda, 10 feet long, had escaped from its den.

The Cole circus went on to Palmyra and Hannibal. Not receiving all of his money for the wagons yet, E.M. Miller sent a man to collect a percentage of the receipts in each town for a time. Cole was insulted and vowed never to return to Quincy, but he did come back.

During the season there were occasional reports from the show. In August a newspaper said that "A girl for a long time connected with a hotel in this city in the capacity of chambermaid is now M'le Zulamis, a snake charmer in the side show connected with Cole's Circus. She is advertised by the talkative man at the door as the Circassian Lady." By that time the show was playing Illinois towns. It did big business at Mendon

GRAND GALA DAY IN GUELPH
ON WEDNESDAY, JULY 12

First time in Canada of

W. W. COLE'S



MONSTER SHOW

Coming on 36 Railroad Cars, no more no less, which is from four to six Cars more than any Show ever used.

GREAT RACE SHOW

Mammoth Menagerie, Museum, Aquarium, Aviary, and
Double Circus.



Tent Covers a well-graded Track. All kinds of Races

Two Grand Performances at 1 and 7 p. m.
Look out for the largest assemblage ever in attendance upon any Show in Canada.
Remember the date.*

CARD.—It is hereby necessary to state that this is *not* the exhibition known as "Sam Coles Dominion Circus" that travelled through Canada last year. The similarity of the name may cause some to have an impression that it is. This is W. W. COLE'S or connected by family or otherwise with any other *show or individual of that name*; his monster exhibition comes from the United States—where it has exhibited with unequalled success for the past three years, now greatly enlarged and improved—will make a tour of Canada.

ROUTE—London, June 22nd; St. Thomas, 23rd; Simcoe, 24; St. Catharines, 26 Hamilton, 27; Brantford, 28; Paris, 29; Toronto, 30th, and 1st July; Woodstock 3; Strathroy, 4; Port Sarnia, 5; St. Mary's 6; Stratford, 7; Goderich, 8; Berlin 10; Galt, 11; Guelph, 12; Brampton, 13; Whitby, 14; Port Hope, 15; Belleville 17; Kingston, 18; Brockville, 19; Perth, 20; Ottawa, 21 and 22; and Cornwall on the 24th July.

11 Railways will sell tickets at half price to and from all points of exhibition on the
June 27th. day of Show. 4th Show

By 1876 the show was called W.W. Cole's Monster Show. This newspaper ad is for the Guelph, Ontario, Canada stand on July 12, 1876. Pfening Collection.

where circus employees took up a collection of \$350 for the benefit of the wagon master, King. He had been injured in Missouri earlier and had been under treatment in Quincy since and then went home to Dubuque, Ia.

The Cole show wintered elsewhere after the seasons of 1871 and 1872: it was next heard from in Quincy in August of 1873, when a newspaper said, "W.W. Cole, the circus man who started out from Quincy two years ago last spring, is coming back. We learn that he will winter in this city." A week later it stated that "W.W. Cole, the circus manager well known to the citizens, is returning from a highly successful season in California and will exhibit here August 26, 1873."

The California trip was, of course, the Cole show's famous pioneer trip by train to the West Coast. "Mr. Cole is on his return from the most successful circus season ever known in California. For four weeks, night and day, his tents were crowd-

ed in San Francisco . . . At Omaha last Saturday the show attracted the largest crowd ever seen at a circus in that city." By Mid-August it was reported that "Cole's circus is drawing immense crowds in Iowa." But suddenly the Quincy date was changed; Cole would not be in until later. Apparently, there was a change in the route because of opposition; the Lent show was right on top of Cole's original date.

Ultimately, the show's advertisements appeared. "Home Again!" they said. W.W. Cole's Circus would be in Quincy on October 11, featuring a team of camels and elephants on the bandwagon. After the performances, the circus was stored for the winter in Quincy.

By February, 1874, there was action at quarters. "At the fairgrounds, W.W. Cole received a valentine," said the newspaper. "One of the 14 camels gave birth." H. Welby Cooke, one of the original Cooke circus family, was breaking a new act with 11 trained horses. Workmen came to town to pick up two new wagons at the Miller plant. A single team pulled the two wagons, but the trailing wagon's pole came loose, letting it

The 1879 tour of the W.W. Cole's New York and New Orleans Menagerie and Circus used this herald. Pfening Collection.

W. W. COLE'S

GREAT

NEW YORK AND NEW ORLEANS



MENAGERIE AND CIRCUS

67 ARTISTS! + 12 LADIES!
14 BEAUTIFUL CHILDREN

An Ensemble of 80 Musicians, a Superb Band of Twenty-three Artists, French and Italian Performing Companies, Performing Troupe, Trained Artists, in their most brilliant and successful and exciting in the world. **WILKIE**, under the art direction, presents to the public the following: The world's most famous performing act on the water, 111 lions in one menagerie. The only Circus, which, actually presents a complete and perfect display of the most perfect in the Ring not seen before.

A WILD HORNED HORSE

Invaluable constant service, being used to go through a number of Tricks.

THE SIX PERFORMING STALLIONS!



The Following Talented, European and American Artists

Mlle Johanna Salomonski

Mlle Carlotta Wambold

Miss Jessie Richards

The Claire Sisters

Mlle Virginia Rodowski

Miss Fanny Morgan

MISS JESSIE

La Jeune Leon

CONKLIN

WILLIAM O'DALE

Frank A. Cardner

Herr Mac Mahon

The Livingston Brothers



HARRY LONG

George Dunbar

Tom McIntyre



THE COMICAL PICO

The famous WILLIAMS TAN, JANTY, DUNBAR, URBAN, SOCIAL WHITE, ROBERTSON, MURTY, LEVY, HILLER, JACK, EDWARDS, HICKET, ALLEN, LOUGHEIM, MATTERS, J. L. C. FORT, in London, and BENTON, J. H. BOWLING.

CIRCUS PERFORMERS.

The famous THOMAS, of France, Dogs and Thorough Breed HORSES.

THE MAN OF FIRE!

FELIZIO CARDOZO, the Spanish Wonder.

Mess. DeRuffo

LESS PERFORMERS

ATTEMPTING THAT

SHOT

FRODO-CARTER, GARDNER

WILL BE LOADED

UNUSUAL

DARTER

SCENE OF MYSTERY



run away. But all was recovered without damage. Local reports said that the Kansas City Times had carried an article about the E.M. Miller wagon plant and the fact that it had built wagons for W.W. Cole's "circus, menagerie and bandwagons."

Nearly every edition of the paper reported the arrival of more circus people. W.W. Cole returned from Chicago. Frank E. Willis and lady arrived to join the show. Kit Curran and his wife and T.A. Cole were among the others coming on. A story about winter quarters mentioned Welby Cooke, Henry Cooke Sr., and Jr., and George Conklin and his animals, with special mention of his sea lion. The wagons had been worked over and "look better than when new." There were new cages just built, new wardrobe, newly trained horses and artists from England as well as America.

Cole had purchased more animals in Europe, it was reported, and they were in temporary storage at the Central Park zoo in New York. Also arriving in New York, it was claimed, was the "Parisian Steam Calliope, manufactured in Paris at a cost of \$10,000", although it seems certain that in fact the calliope was American-built. It would appear in the parade and in the circus tent at each exhibition. Waiting in New York, too, was a Plate Glass Den of Educated Serpents for Zingra, the charmer who would ride with them in parade.

In March, daily paper reported that Cole's Circus was putting up a mammoth billboard on the east side of the square, and then a weekly paper was critical of the Mayor for permitting a billboard there. Circus man Al E. Richards left for New York to get those animals.

Plans for excursion trains on circus day were announced in early April by both the MV&W Railroad and the Quincy, Missouri and Pacific Railroad. On April 3, a freight car with the calliope and the snake den arrived at the Quincy depot.

A few days before the April 13 opening, Richards got back from New York. He brought the numerous animals in a special baggage car in order to move at passenger train speeds and to gain a heated car to help insure safe arrival of the animals. These proved to be mostly smaller and ordinary menagerie stock, but a tapir was unusual and was billed as a South American hippopotamus.

Billed as the second annual tour and therefore seemingly referring to the title modification rather than the ownership, W. W. Cole's Great New York and New Orleans Zoological and Equestrian Exposition got underway again on April 13, 1874. In the performances were Mrs. Miles Orton, the show owner's mother; Eliza Keys, first time in America; Rosina Cooke, Adelaide Montalard, Miss Jennie and M'lle Bastiar. Among the riders were H. Welby Cooke, with a bounding jockey act; Young Leon, William batcheller and other leapers were named Morgan and Henry Dunbar. The principle leaper was William Batcheller and other leapers were named Orton, Dutton, Rice, O'Brien and more. The Van Zandt Brothers were back.

The parade began with the 14-camel hitch on the bandwagon. George Conklin, the lion king, rode in a cage with his charges. Several of the cages had just been completed by E.M. Miller. The snake den was there with Zingra, and the new callopie brought up the rear.

The numerous camels appeared with horses in the ring as a feature. The leapers went over 16 horses in another act. Half-way through the first show, a heavy rain storm hit the lot. At the night show, D.H. Seal, the principal clown, attempted a somersault over ten horses and through a hoop. He missed and broke a wrist in two places.

Despite the mud, Superintendent Fred Levins got the show loaded, and in time it moved out on the Quincy, Alton & St. Louis Railroad, to play Hannibal, followed by Louisiana and Mexico, all towns in Missouri. After a few days, the city of Quincy ordered removal of that big billboard on the square.

Singleton Park, which had been the Illinois State Fair location a few years earlier, was home again for the Cole circus after the season of 1874. Upon learning that the show was returning, a number of leading citizens forwarded to W.W. Cole an invitation for him to give a performance in Quincy and to designate it as a benefit for Cole.

The showman, however, declined personal benefit and said instead he would donate the proceeds of the day to a local charity to be selected by the committee. They picked the Woodland Home, an orphanage.

The circus arrived by train on the night of November 3, and Cole gave performances on the next day. At the afternoon performance, a delegation of local citizens stepped into the ring and presented Cole with a testimonial. It saluted him as an "upright and straight-forward business man and a thorough gentleman", took special note of his expenditure of money in Quincy during the winters, and announced that a gift, appropriately engraved, was to be forthcoming. Prominent on the committee was E.M. Miller, the wagon builder. The performance was about the same as on opening day, except that William Batcheller had left the show and was ill in Boston with consumption. Once again the show was in Quincy quarters.

For these several winters at Singleton Park, Cole exhibited his animals each week-end for a small admission charge at the large Art Hall on the fairgrounds. Mention of the schedule to feed the animals raw meat at five o'clock each day helped to bring in customers from miles around. The large club house of the fair was converted into a hotel for as many as 250 circus people, according to the press agent's count. The hall with the animals also had a ceiling high enough to permit aerial acts to practice.

Among the local boys frequenting the quarters was Johnny Ahern, who soon put together an aerial act as the Ahern Brothers and joined the Cole Circus as well as others later. In future years he would return home to Quincy and become police chief.

Guelph, Saturday, August 24th. Coming on 3 Special Trains!

FIFTH ANNUAL TOUR OF THE CONTINENT BY RAIL.
A Congress of Bewilderin' Attractions!
10,000 Separate and Distinct Novelties!

The Earth, the sea, the sky, and all represented in a
Vast Wilderness of Exhibition Tents.

ONE TICKET ADMITS TO ALL
W. W. COLE'S
Famous New York and New Orleans

Circus, Museum, Menagerie and Congress of Living Wonders

THE TALLEST MAN AND WOMAN ON EARTH
Capt. and Mrs. M. V. BATES

AT THE GREAT CITY OF VICTORIA

THE TALLEST MAN AND WOMAN ON EARTH

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AT THE GREAT CITY OF VICTORIA

W. W. COLE - - - SOLE PROPRIETOR.
This grand and classic entertainment is widely exempt from the mediocrity and commonness too frequently permitted in most of tent exhibitions. In this great show there is nothing ever presented that a gentleman would hesitate to bring his family to witness, or the most exacting lake exception to.

Our Superiority over any other Show in America.
The Wonders and Beauties of Nature; Ocean Marvels; The Glorious Horsemanship of the Pamper; Superb Display of Acrobatic Feats; Monarchs of the rivers and jungles of India, Africa and South America. 100,000 Worth of Golden Tashman Cars and Charities, like Mountains of Burnished Gold in Sunlight.

\$100,000

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opened the 1876 tour from that city. That time Cole's advance agent was Yankee Robinson, who had sold out his own show to take the job. Subsequently, the W.W. Cole Circus set up quarters in St. Louis, toured Australia to fantastic profits, and ultimately was put up for sale at New Orleans in 1886. Although hurt by the so-called Chicago Panic in the 1870's, Cole became a very wealthy man. It is said that he was the first to make a million dollars in the circus business.

Like Yankee Robinson before him, W. W. Cole sold his show in order to take a position with another, in his case the Barnum & Bailey Greatest Show on Earth. In the seasons that followed he was involved with James A. Bailey in a number of transactions. He died on March 10, 1915, and his will was probated at \$5,000,000.

GATTI-CHARLES PROGRAM LISTS CHS

The 1975 program published by the Gatti-Charles American Continental and Canadian International Circuses, lists the CHS as one of their "Friends of the circus."

The CHS is grateful to Chuck Burnes and the Gatti-Charles Productions, Inc. for this listing which allows interested people who do not know of the CHS to contact us regarding membership.

CANNON ARTICLE COMING

The editor is in the process of researching and writing a complete history of all of the cannon acts that have appeared in America. Help is needed in locating photos and information on Cliff Aeros on Sells-Floto in 1929, The Great Wilno on Hagenbeck-Wallace 1930-32 and on all of the various members of the Zacchini family starting on Ringling-Barnum in 1929.

Over the years the Zacchins have built and used as many as 20 different cannons and truck designs. Photos of the different Zacchini cannons are needed. Many of these were used on carnivals. If you can help on this project please write to Fred D. Pfening. All material used will be credited.

CIRCUS SPECIAL

24 issues of Banner Line. The World's Only Twice A Month Circus Publication.
24 Routes including Walter L. Main 1936.
24 8 x 10s including Barnett 1930 Spec.
15 Assorted tickets.
1 Hoxie 1970 newspaper.
1 Hoxie 1972 newspaper.
1 Color postcard of Elvin Bale.
2 Litho passes.

ALL for \$12 postpaid

VAN MATRE
3 Flamingo Blvd.
Winter Haven, Fla. 33880

George Adams came all the way from Drury Lane Theater, in London, to join the Cole circus at Quincy. Adams later married Rosina Cooke, a niece of W.W. Cole, and they had two children. One was named Lily, for Lily Singleton, daughter of the owner of the Singleton Park. It has been said in Quincy that Cole himself was in love with Lily Singleton but that her father, wealthy president of the Quincy, Alton & St. Louis Railroad, didn't want a circus man as a son-in-law. In 1885 Cole would return to Quincy to marry Miss Margaret Kable; the writer has been unable to find any information in Quincy about Miss Kable.

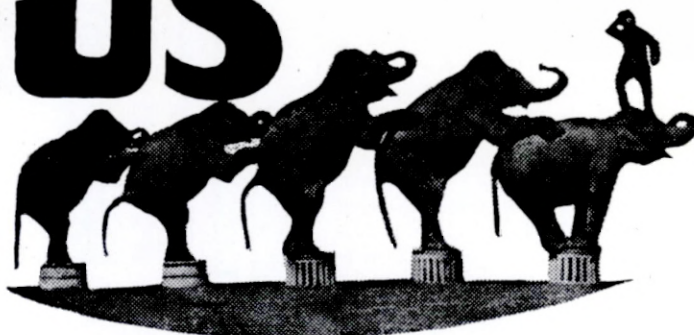
In 1875 the Cole circus again opened out of Quincy. In January, W.W. Cole had bought in Europe a giraffe, black tiger, a panther, and a number of monkeys and birds. These arrived in New York City on January 15, if indeed they had just come from Europe, and they were to be sent on to Quincy.

Again, it wintered at Quincy and it

WALLACE BROS. 3-RING-3 CIRCUS

GENERAL OFFICES
— AND —
WINTER QUARTERS
YORK, S. C.

FEATURING
ROGERS
FAMOUS
ELEPHANTS



THE RAY W. ROGERS CIRCUSES

PART VI WALLACE BROS. 1940-1941

By Joseph T. Bradbury

During the winter of 1939-40 Rogers picked up some nice remuneration thru his contract with Orrin Davenport to furnish a standard wild west themed aftershow for a number of the Davenport produced winter circus dates. Lee Powell, billed as the "Original Lone Ranger" and Baron Nowak, Rogers' midget sensation were the principal participants of the show. Details of the financial arrangement between Davenport and Rogers are not known to the author but in all probability it was on the standard percentage basis with possibly some sort of guarantee. In any event the first winter dates, the annual Shrine circuses at Detroit and Chicago, produced good business. Other dates came at Akron where the Flying Hartzells also played. In early March Rogers, accompanied by Dory Miller and Baron Nowak, visited the Billboard offices in Cincy before going on to York quarters for a short spell, then it was back to the winter dates at Rochester, Syracuse, and Buffalo, N.Y. Some of these dates were produced by George A. Hamid of the Hamid-Morton Circus and it was here, according to Walter Rogers, that his father first became acquainted with Hamid and in all probability initial talks occurred between the two men which led to the summer arrangement to be discussed shortly.

In the meantime work had been progressing at the York quarters during one of the worst winters ever for this region. Record twelve inch snowfalls blanketed much of the northern regions of Georgia and South Carolina in February and the extremely cold weather which persisted on into the early spring was a factor in the de-

cision to open the 1940 season a couple weeks later than usual.

The Feb. 10, 1940 Billboard said that Julian West was in charge of the winter quarters in which about 40 men were housed. All trucks were scheduled to re-

Lee Powell, appearing as "The Lone Ranger" is shown on Wallace Bros. Photo taken in Vandergrift, Pa., May 28, 1940, Pfening Collection.



ceive a thorough overhaul and photos indicate a neat paint and decorative job was done on them. Basic color scheme for rolling stock was red with lettering in white. One new vehicle, not previously mentioned, was a semi purchased during the 1939 season which had been the living quarters of Al Linderman of the Sells-Sterling Circus which closed permanently in 1938. Rogers put it to use as an office and ticket wagon.

Sometime during the early weeks of 1940 it was decided to use the Wallace Bros. title for the upcoming season. As history would later write Rogers would continue with the Wallace title as long as he owned the show putting on the shelf for good his first and most widely used moniker, Barnett Bros.

Although Rogers name was not even remotely connected the March 23, 1940 Billboard gave some details of a new Hamid-Morton under canvas circus which was scheduled to make its debut later in the year. First notice had come in late January when it was announced that Clyde Beatty and Bob Morton would have an under canvas circus for 12 weeks in the summer. The March report said the show would move on 40 trucks and 5 baggage cars, that special bodies for trucks to transport Beatty's wild animals were being built, and that the show would seat about 4500 and a sideshow and pit show would be carried. At first the size of the big top to be used was given as a 120 ft. round with four 40's, later reports said it would only be a one ringer, and a report in late April said it would be a three ringer using a 130 ft. round with three 50's big top. Notices claimed 15 Chevrolet trucks had



Photo No. 1 - Wallace Bros. one sheet depicting action under the big top was used about 1940. Joe Bradbury Collection.

been purchased and later it was announced that Beatty's cage trucks had been completed. The new show was to be headed by George A. Hamid Sr. and Bob Morton, both well known showmen for many years. Morton had been a pioneer in producing indoor circuses usually presented in late fall, winter, and very early spring. Hamid was the owner of the popular "Hamid's Million Dollar Pier" in Atlantic City and currently had under contract Clyde Beatty and his trained lion and tiger act. Beatty after leaving Cole Bros. in the winter of 1938-39 had presented his act at the Hamid pier during the summer of 1939 and for several weeks during the past winter and current spring had appeared with the Hamid-Morton Indoor Circus which moved primarily by system baggage cars. The new season under canvas would mark the first tour ever for Beatty with a motorized circus.

During the early months of 1940 Rogers lined up his regular staff, many of them being veteran showmen who had put in several years service with him. Early reports had Ira Haynes returning as band director, Harry Chipman to be general press representative, and Ed Hiler to be general agent, but by opening day Dory Miller had the job.

With the 1940 season at hand we should mention that events which had occurred in the circus world for the past two seasons—

Photo No. 3 - Semi No. 57 on Wallace Bros. lot in 1940. There were four state-rooms in this sleeper. The William H. Woodcock family lived in the one at the rear during this season. Joe Bradbury Collection.



Photo No. 2 - Hamid-Morton one sheet advertising Clyde Beatty's act was used in the summer of 1940. Pfening Collection.

comments. One visitor said the sideshow had new banners and that the color scheme of orange, green, and yellow predominated in the show's decor—presumably the big top interior.

Wallace was at Zanesville, Ohio, April 30, getting in ahead of Ringling-Barnum scheduled for June 5.

While in this general area, one played by Rogers every spring for the last few years, the Billboard sent a reporter to review the show and the May 18, 1940 issue carried a most complete article under heading, "Upper Ohio Valley is Good Territory for Wallace Bros." The piece went on to say that the show was in the area fully two weeks ahead of all opposition and was doing good business. It was the same size as last season, moving on about 50 trucks, semis, and private housecars. The big top was a 110 ft. round with three 40's seating about 5000 (considerably exaggerated). Grandstand was 7 high on each side and blues 11 high. Equipment and trucks were in excellent condition. The program runs better than one and a half hour and Walter Jennier, who has been pinch hitting for Eddie Allen, has been doing an excellent job as equestrian director. The menagerie is much the same as 1939 with about 25 head of stock, four elephants (Junie, Della, Frieda, Alice), several camels, a dozen cages of animals. (Authors note: It is believed the show had only one cage semi with six den compartments). Show

Photo No. 4 - Semi No. 20 used to transport horses is shown on the Wallace Bros. lot season of 1940. Joe Bradbury Collection.

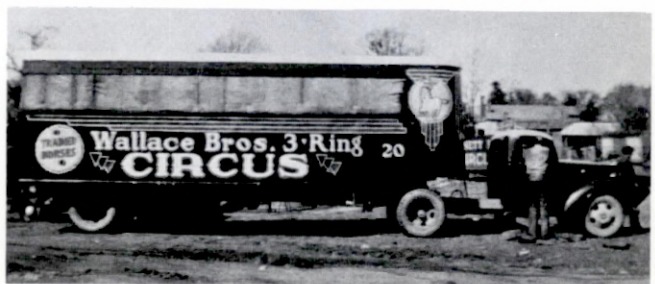




Photo No. 6 - Ticket wagon semi painted with Hamid-Morton title on lot at Syracuse, N.Y. July 8-13, 1940. This formerly was Al Lindeman's living truck on Seils-Sterling Circus in 1938. Ray Rogers purchased it the following year. Joe Bradbury Collection.

has encountered much cold and rainy weather since opening April 18 in York, S.C. Best stands have been Whitesville, Wheeling, and Parkersburg, W. Va. and Zanesville, Ohio. At Zanesville the show had almost a capacity matinee and big night house. The report said the show would be in Pennsylvania for several weeks and noted the warmest weather of the season so far was at East Liverpool. Heavy billing was reported there as well as at other stands.

The 1940 Program was listed as follows:

1. Tournament, led by Norma Rogers on a white horse carrying an American Flag.
2. Horizontal bars, Brownlee brothers.
3. Foot slide, The Great Raymond.
4. Solo elephants in all three rings, worked by Norma Rogers, Babe Woodcock, and Ursaline McIntosh.
5. Clown band led by Ed Raymond.
6. Liberty horses (8) in center ring presented by Texas Ted Lewis. (Special announcement for Della, an elephant doing a "hand" stand on two pedestals.)
7. Ring 1 - Enos Troupe, perch.
Ring 3 - Aeriletta (Ethel Jennier),

Photo No. 7 - Young William H. (Buckles) Woodcock Jr. standing in front of the Clyde Beatty cage trucks on lot at Syracuse, N.Y. July 8-13, 1940 Eugene "Arky" Scott, boss elephant and animal man, is at left with back to camera. Joe Bradbury Collection.

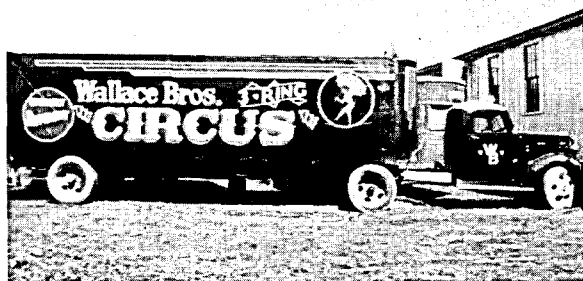
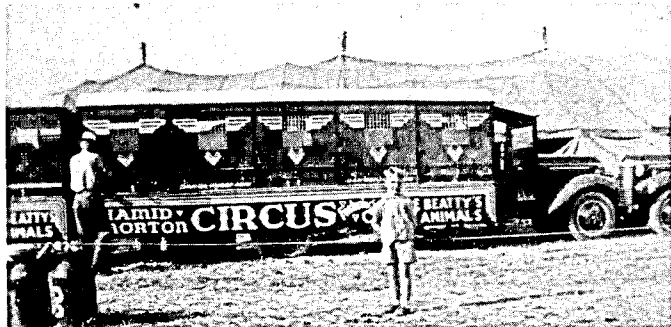


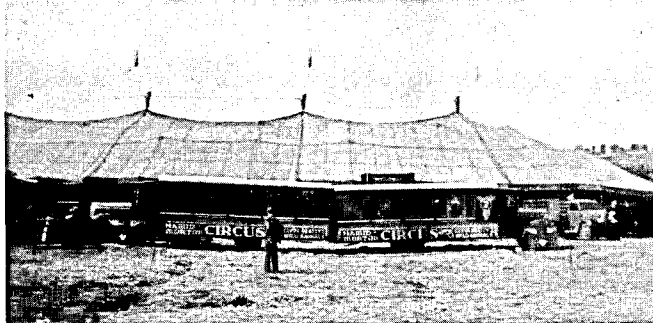
Photo No. 5 - Wallace Bros. big top canvas semi, season of 1940. Joe Bradbury Collection.

lian West, secretary-treasurer; George Feinstien, auditor; Keller Pressley, supt. of front door; Eddie Allen; gen. supt.; D.E. Miller, gen. agent; Harry Chipman, manager bill car; Vernon Reaver, press repr. ahead; Jimmy Salters, 24 hr man; Deacon McIntosh, chief mechanic; Dave McIntosh, asst. mechanic; Bob Stevens, bannerman; Shorty Gilson, boss canvasman, Eddie Brodie, electrician; Fred Boss, properties; Bill Woodcock, boss elephants; Ira Haynes, band director (12 pieces); Ed Raymond, producing clown (total 9 clowns); and Jack Fox, supt. of privileges.

The sideshow consisted of William (Bill) Tumbler, manager; Charles La Bird, asst. manager; Chester Gregory and Bill Woodcock, tickets; and the following attractions, Scotty Kean, Scotch band; Mal McNeal and his Texas Trailers, four hillbilly entertainers; Karl Moragecian, ventriloquist and Punch and Judy; Kalalisk, mentalist; San Toy, box mystery; Toby Tyler, sword swallower; Texas Slim Collins and Montana Nell, impalement; and Harlem Review under management of Otis Hanley. Annex had Marian Jordan, Grace Shell, and Allie Mae Addis, dancers.

The after show concert consisted of Lee Powell, Lone Ranger; Baron Nowak, midget, Texas Ted Lewis and his wild west troupe doing horse catching and trick riding; Midge Dever, trick riding; Texas Slim Collins and Montana Nell, whip cracking and trick riding.

Photo No. 8 - Clyde Beatty's cage trucks with big top in rear on lot at Syracuse, N.Y., July 8-13, 1940. Joe Bradbury Collection.



single traps, finishing strong with a somersault from trapeze to a rope.

8. Ray Goody, tight wire, doing an excellent drunk routine and finishing with a back somersault.
9. First concert announcement with Texas Trailers and Baron Novak introductions.
10. Menage number well costumed and expertly routined with Ursaline McIntosh, Jean Allen, Babe Woodcock, Midge Dever, Norma Rogers, and Flo McIntosh on mounts.
11. Della, elephant, on the track doing a drunk routine.
12. Clown walkaround.
13. Foot juggling, Enos Duo and Tan Araki; Rogintosh Troupe, Riding Act, in center ring with T.P. Lewis as featured rider.
14. Clowns, Jargo.
15. Buddy, trained seal, presented by Walter Jennier. (The outstanding feature offered in the center ring, Buddy, does a repertoire of tricks that brings continued applause, closing with balancing on one flipper on a platform.
16. Second concert announcement with all Wild West principals individually announced and first appearance of Lee Powell, Original Lone Ranger, who is masked.
17. Four elephants in center ring presented by Jean Allen.
18. Clown walkaround.
19. Risley act, six people in center ring, Enos Troupe.
20. Clown walkaround.
21. The Flying Hartzells, flying return act.

The 1940 executive staff was listed as follows: O.C. Cox, lessor and manager; Ju-



ing; and Mal McNeal and his Texas Trailers, entertainers.

Wallace spent the next few weeks in Pennsylvania playing familiar territory which had often seen a Ray Rogers show. It was at Pittsburg for two days, May 17-18, and was the first circus in. There were packed houses at nights, fair matinees, and the concert drew good crowds. Competition in the steel city was heavy as Johnny J. Jones Exposition (large railroad carnival) was to begin a two week stand May 20 and Ringling-Barnum was booked for June 3-4. Observers on the scene noted that Wallace was coming in very early as the outdoor season in Pittsburg rarely began until the end of May.

The show continued in Pennsylvania and while at Braddock, May 26, a group of performers drove 18 miles on a Sunday to visit Cole Bros., at Dover, Ohio.

Toward the end of May, Eddie Allen was sent by Rogers to Houston, Texas with the intention of purchasing animals and equipment of the Downie Bros. Circus which was being sold by the show's receiver. Rogers was primarily interested in the elephants. The May 11, 1940 Billboard had stated that Frank J. Walter of Houston had recently purchased six former Downie Bros. elephants which included Babe, Cora, Inez, Marian, Addie, and Pinto, all of them fairly young animals with exception of the latter which was reportedly 80 years old. Allen was dispatched to contact Walter in hope of purchasing some of these Downie elephants he had recently acquired. His mission was successful and he purchased for Rogers and the Wallace Bros. show five elephants. These were Babe, Cora, Inez, Marian, and Addie. Babe had been originally acquired by Downie Bros. as a punk just prior to the start of the 1927 season while the other four had been purchased by Downie in 1935 from Asa Candler, the Atlanta, Ga. Coca-Cola millionaire, who had kept them in his private zoo for a number of years. While on the Downie show they had been given new names, including Addie, named for the wife of Charles Sparks, owner of the Downie show at the time. Allen also purchased for Rogers one of the two Downie semis which had been used to haul elephants. It was a 1936 Chevrolet, one and a half ton truck with large open top semi trailer—either Downie's No. 92 or 94. Walter Rogers recently said his father paid \$20,000 to Frank J. Walters for the elephants and vehicle. The exact date the newly acquired elephants arrived on the Wallace show is not known to the author but from various accounts it would seem they did not get there until after the arrange-

This photo showing five Clyde Beatty cage trucks on the lot with the show's canvas in the background was taken at Erie, Pa. August 7-10, 1940 and was published in the August 31, 1940 Billboard. Circus Memories (Freyburg, Maine) Collection.

ment with Hamid-Morton to be related was concluded.

In the meantime Hamid and Morton had been dickering with Rogers over lease of the Wallace show for several weeks during the summer months. An agreement was reached and Hamid-Morton Circus took over the Wallace show from June 7 thru August 10. Included in the deal was the sideshow, pit-show, and what acts, animals etc. Wallace was currently using in the performance. Walter Rogers says he doesn't know the exact arrangements his father made with Hamid-Morton but all published reports say it was a lease for an established figure to be paid to Wallace Bros. Although this kind of arrangement may have been done sometime in the past it was unique in 1940 and created quite a bit of chatter among those in the business.

The June 1, 1940 Billboard gave the news to the circus world saying in part that Hamid-Morton had leased Wallace Bros. Circus, was adding additional performers and increasing seating capacity, although no details over how the latter was to be done was

Photo No. 10 - Mrs. William H. (Babe) Woodcock with one of the Wallace Bros. elephants on the lot, probably at Syracuse, N.Y., season of 1940. Pfening Collection.



given, but Morton said advance ticket sales indicated it would be necessary to enlarge the seating capacity from 3,500 to 4,000. The article said the show was booked up to mid August for showings sponsored by Shrine Temples. The combined show was to be known as Hamid-Morton Circus Featuring Clyde Beatty. In addition to the regular Wallace acts, 14 more principals were to be added, including Clyde and Harriett Beatty, Arky's elephant act, Kinko, Chester Barnett, the Aerial Orttons, double trapeze and iron jaw, Artinis, double trapeze, Jean Evans, muscle grind and trapeze, plus additional single and double trapeze and iron jaw features. Morton claimed 100,000 books of tickets have been distributed to Shrine Temples on the route. The first Shrine show was scheduled for the week of June 10 but the show would have a breaking in engagement June 7-8 at Haddonfield, N.J., jointly sponsored by the Haddonfield Memorial High School, Moorestown, N.J. High School, and the Camden, N.J. County YMCA.

Some sources have hinted a larger big top was used during the combine however photos picture only a single row of quarter poles indicating a 110 round top was still in use. Photos do show that all major tops, big top, menagerie, and sideshow, appear to be either new or almost new and in top condition. Probably this canvas was put into use at the beginning of the Hamid-Morton dates, but if not it had not been on the show very long.

The Hamid-Morton title was painted on many of the Wallace vehicles and there is a possibility a few additional vehicles were added. No further mention was made of use of a baggage car which early news of the proposed Hamid-Morton canvas show indicated would be the case. However, Clyde Beatty's three elephants, Sidney, Mary, and Anna May, had to be transported but in all probability they were carried in a semi as were the various props for the additional acts. Since Beatty had never travelled with a motorized show before he had to acquire some truck cages. A total of five cages were carried. Each had 5 dens and according to Dave Price, noted Beatty historian, these cages were built on former Coca Cola trucks. Although five truck cages appear in photos it is believed Beatty used only four at a time which were connected with a series of runways for the animals to move from the vehicles parked in the back yard to the arena inside the big top. Of the four trucks, two each were placed back to back and a runway was placed to each group which joined into a single runway leading into the



Photo No. 11 - Opposite side of ticket wagon semi on lot, season of 1940. Pfening Collection.

big top. This arrangement is shown in an illustration here. The fifth cage truck would have held additional Beatty cats not being used at a particular time or conceivably some other kind of animals for themenagerie but all available photos show all five trucks on the outside of the big top.

At one of the last regular Wallace stands before the combine the show suffered a major accident near Aristes, Pa. at 1 a.m. as it was enroute to the stand at Hazleton, Pa., June 3, when a truck was wrecked killing one and injuring two. A truck went out of control descending a mountain grade and hit the rear of a vehicle in front, then went off the highway and crashed into some trees. The truck damage was about \$700.00. The show had good business at Hazleton, an occurrence which was becoming much more common than at anytime during the past two seasons.

The complete route played by Hamid-Morton with Wallace equipment and acts was as follows:

June 6-7	- Haddonfield, N.J.
June 10-12	- Trenton, N.J. (Shrine)
June 13	- Perth Amboy, N.J.
June 14-15	- Plainfield, N.J.
June 17-22	- Reading, Pa. (Shrine)
June 24-29	- Utica, N.Y. (Shrine)
July 1-6	- Binghampton, N.Y. (Shrine)
July 8-13	- Syracuse, N.Y. (Shrine)
July 15-17	- Watertown, N.Y. (Shrine)
July 18-20	- Ogdensburg, N.Y. (Shrine)
July 22-27	- Bufalo, N.Y. (Shrine)
July 29-31	- Niagara Falls, N.Y. (Shrine)
Aug 1-3	- Jamestown, N.Y. (Shrine)
Aug 5	- Warren, Pa. (Shrine)
Aug 6	- Oil City, Pa. (Shrine)
Aug 7-10	- Erie, Pa. (Shrine)

The June 15, 1940 Billboard reported that Hamid-Morton clicked handsomely at the inaugural date at Haddonfield N.J. June 7-8. An extra night performance was needed and a total of 14,000 saw the show during the five performances. Weather was clear and cool both days. Friday night found the crowd of 4,000 persons overflowing the three ring tent of 3300 seats and Saturday night ticket demand necessitated two performances, at 7 and 9. Admission scale was 50 cents straight for all shows, 25 cents extra for reserve seats and 15 cents for

the concert. Gross was about 10 G's. Advance promotion was heavy with a lot of publicity for Lee Powell's personal appearance. Bill Tumber's "Cavalcade of Wonders" sideshow also did well.

A Billboard reporter caught the show at the following stand at Trenton and said the new show offered a strong bill at the state fairgrounds lot. It was in charge of Bob Morton with Ray Rogers, general manager, and O.C. Cox, legal adjuster. The program of the newly combined show as follows:

1. Spectacle and tournament, parade of entire company including 7 elephants.
2. Kinko, clown, doing his contortion stunts in Ring 1 and Ray Brownlee with Johnny Hartzell, comedy bars, in Ring 3.
3. Harriett Beatty in steel arena, bringing together an elephant and a tiger, with high spot a leap of the tiger thru a flaming hoop from the back of one elephant to back of another.
4. Young Bob Orton in Ring 1 for a web act. Vivian Orton offers a web number in Ring 3.
5. Lady principals in Rings 1 and 3.
6. Comedy drunk elephant in Ring 2.
7. Clyde Beatty, steel arena (28 lions and tigers).
8. Ernie Wiswell and his funny Ford.
9. Jean Evans, muscular endurance, Ring 1. In Ring 3, Ethel Jennier, single trapeze.
10. First concert announcement.
11. Wallace and Beatty Trained elephants Total 7.
12. Enos Troupe and Tan Arakis, Oriental equilibrists, in three rings for foot juggling with barrels.
13. Clown walkaround.
14. Walter Jennier and his sea lion, Buddy
15. Menage in all rings, 7 riders, led by Norma Rogers, also ponies parading and waltzing.
16. Iron jaw in all three rings.
17. Ed Raymond and his clown band.
18. The Enos Troupe in Ring 2 for Risley and umbrella act.
19. Ring 1 - Three elephants worked by Jean Evans.
Ring 3 - Four elephants worked by Jean Allen.
20. Second concert announcement bring in Baron Nowak, midget.
21. Ray Goody on high wire, Ring 2.
22. Orton Duo on double traps, Ring 1;

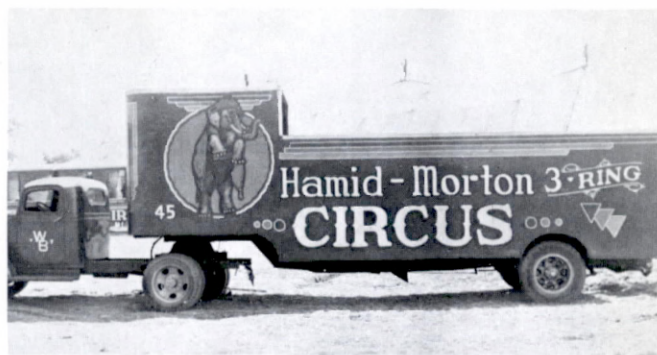


Photo No. 12 - Semi No. 45 on lot at Syracuse, N.Y. July 10, 1940. Photo by Carl Smith Sr.

Enos Troupe with Tan Arakis do perch act in Ring 3.

23. Ted Lewis, drills his 8 liberty horses in Ring 2.
24. Clowns, burlesque boxing bout in Ring 2.
25. Kinko, barrel contortion, Ring 1. Enos Troupe with Tan Arakis do perch act in Ring 3.
26. Flying Hartzells, Ring 2 (Helene, Johnny Hartzell, Cyril Stanley Simons, with comedy swinging by Ray Brownlee).

The performance ran one hour 45 minutes and concert 20 minutes.

The review described the concert by mentioning that Lee Powell comes out masked on his horse, Silver, and after a formal speech about his motion picture work he brings on Baron Nowak (23 inches high, weighing 19 lbs. 17 years of age) who does a tap dance on a table top. Dottie and T.P. Lewis follow with lariat twirling, then Texas Slim Lewis with a whipcracking interlude, Texas Ted Lewis and T.P. Lewis horse roping with T.P. putting on a crack finale in roping a big steed while standing on his head. The concert closes with fancy riding, standouts being the steeds of Dottie Lewis, T.P. Lewis and Norma Rogers.

Ira Haynes leads a 9 piece big show band and Bill Tumber's Cavalcade of Wonders sideshow is on the midway.

Business was only fair for the next few stands. Rain hurt attendance at the night show at Reading, Pa. June 18. On the move from Reading to Utica, N.Y., June 22, six employees were injured when the brakes failed on a truck going down a hill and the vehicle was wrecked.

The July 27, 1940 Billboard gave a detailed report on the show's activities in New York state. The article said the show had done well so far. It had seen a lot of rain and at Utica it rained for six consecutive days but Shriners reported they made almost \$1500.00 on the engagement. At Binghampton the first four days were rainy and the show finished slightly in the red due to the bad lot and terrific storms. At Syracuse it rained on the first day as the show followed Ringling-Barnum by only two days but still did okay. Thursday it rained again but on a nice Friday patrons were seated on the

straw and there was a capacity house on Saturday. At Watertown, N.Y. there was a straw house. Ogdensburg claimed capacity houses both days. At Buffalo 20,000 advanced tickets were sold despite the show following Ringling-Barnum. The weather was favorable generally but it was so hot the afternoon show's suffered but there was good business at night. The Hamid-Morton Indoor Circus had appeared in Buffalo only a few months earlier and at that time Clyde Beatty was the main attraction along with the Lone Ranger in the concert and some locals gave a pessimistic forecast that the summer engagement would not pay off but despite their warnings the show did alright. At Buffalo admission prices were 35 and 45 cents. While in Buffalo bandmaster Ira Haynes became ill and had to enter the hospital. He was not released until September 23 at which time he returned to his home in York. In Niagara Falls the persistent hot weather kept the matinee crowds down. At Jamestown the show's lot was a poor one but the weather was fine. There was a small opening house but the three night houses were nearly filled and the other two matinees were three-quarters each. Cole Bros. had played Jamestown on July 1 doing good business. While in Jamestown George and Demy Enos added their perch act to the performance. It had been out of the program for some time due to Demy's injury. The rest of the Enos troupe's turns had been presented as usual.

After one day stands at Warren and Oil City, Pa. the show moved to Erie for the final Hamid-Morton dates, August 7-10. The best weekly attendance of the Hamid-Morton stands was claimed at Erie with 24,000 reportedly attending the 8 performances. Although the Billboard accounts would indicate the show did very well at most spots the many rainy days had taken its toll. John P. Grace writing in the Dec 40-Jan 41 White Tops said, "The combined Hamid-Morton and Wallace Bros. outfit paid all bills, expenses, and auspices contracts fully right along but it took the last week to put the show into the black." It had been a pleasant experience both for Rogers and messers Hamid and Morton and all seemed generally pleased with the results. After the final performance in Erie the show split up. Clyde Beatty took his act on

to Rochester, N.Y. where the Hamid-Morton Indoor dates were to begin shortly. Wallace Bros. moved to Corry, Pa. where it's regular route was resumed on August 12.

A number of other Pennsylvania stands followed including Clearfield and Brownsville, Aug 19, where the show had fair crowds. The show was at Uniontown, August 20, where it was the first circus of the season and local observers noted it was the first time in 20 years the city had not been visited by a circus until August.

A report written by William Field of the Union town Herald said the town gave Wallace Bros. a big play with almost full houses in the afternoon and night. The reviewer noted the program seemed rather slow, lacking the usual spice and glitter that makes for a fast moving performance. The local papers were liberal with space for the show which drew some unfavorable comment because of the heavy tax and service charge collected on press pass holders. Uniontown was the last Pennsylvania town and the show next went into West Virginia with first stand coming at Morgantown, August 21, followed by Fairmont and Clarksburg.

It is assumed the five ex Downie Bros. elephants had joined the show by now but the trade publications are silent as to when they actually arrived.

By late August overall circus business had picked up considerably over the previous season. This can be attributed in large measure to the nation's gearing to a war time economy and a rapid build up of defenses. The German invasion of France and the Low Countries in the spring had moved rapidly climaxing with the fall of France in June. This sudden disaster of the western allies struck like a bolt of lightning in the United States. The quick repeal of the old neutrality act and passage of the lend-lease bill for aid to Britain saw defense factors quickly mobilized which in turn put factories and men back to work. President Roosevelt asked for a billion dollars worth of armaments and federalized the national guard in August. The nation's economy was at last getting out of the decade long doldrums and the added money in the pockets of it's citizens was finding it's way into amusements grouch bags. Ringling-Barnum was having a good season and Cole Bros. was doing okay and would soon be getting some exceptionally fine business on a trip to the West Coast. Likewise the motorized outfits were doing well with only one, Haag Bros., failing to make it.

Moving out of West Virginia Wallace went thru Virginia picking up a fine stand at Richmond and on to Norfolk, August 20, where there was a full house in the afternoon and a turnaway at night. The performance got favorable publicity in the Norfolk papers but the show was panned for selling reserved seat tickets in excess of seating capacity. While in the area the show did get good publicity for a gag which sent the elephants to Virginia Beach for an outing. A lot of prose and photos told of the elephants cavorting on the sand.

Leaving Virginia the show then headed into North Carolina and continued the policy of the last few weeks of playing larger cities. The large takes at Richmond and Norfolk helped firm up this policy. Also the show pretty well had a large area to itself. With Cole Bros. on the west, Downie Bros. off the road, and Russell Bros. making a decision not to go south due to scattered infantile paralysis scares and a rain damaged tobacco crop. Wallace could play most of the large towns without opposition. The show had a big Labor Day stand in Raleigh and likewise good days at Greensboro, Rocky Mount, and Greenville. After a number of North Carolina stands the show went into South Carolina and later dipped into Georgia for two days at Savannah, Sept 16-17. Still later the show went back into both Carolinas and was at Goldsboro, N.C. Sept. 26 which saw a capacity night house. Paul Conway spent several days on the show while in this territory. O.C. Cox, who first became ill in Charlotte, had another heart attack in Spartanburg, S.C. where he was not hospitalized but had to be confined to hotel rooms for a while. At Spartanburg the local newspapers highly praised the show. While playing in the Carolina Harry Mack, veteran press agent formerly with Sparks, joined the show.

Not too much information was printed in the Billboard concerning the show's activities of the past few weeks but one note said that Charlie Campbell, who was formerly with it, visited the show at Asheville and said the matinee crowd was light and another note said that at Savannah the show was sponsored by the Brotherhood of Temple Mickne Israel. Tickets sold for 25 and 50 cents and business was very good.

Photo No. 13 - Snake pit show on lot at Syracuse, N.Y. July 10, 1940. Photo by Carl Smith Sr.



Photo No. 14 - Horse semi on lot at Syracuse, N.Y. July 10, 1940. Photo by Carl Smith Sr.



Wallace was the first circus to appear on the Savannah fairgrounds in four years.

The final 1940 stand came at Sumpter, S.C. after which the show moved to its York winterquarters. Rogers said the season had been a good one. He decided against taking out a smaller late fall and winter show and said he planned to do considerable work at the winterquarters as well as again presenting Lee Powell and Baron Nowak at a number of winter circus dates.

In early November the long delayed suit against Lee Powell and the show began in Federal District Court in Greenville, S.C. Lone Ranger Inc. of Detroit charged improper use of the Lone Ranger name and asked 250 G's in damages. The defendants said that Republic Productions Inc. had produced a motion picture with title, The Lone Ranger, and that Lee Powell played the part and in the fifth episode he unmasked and spoke as The Lone Ranger. The plaintiff said it paid one million in promotion and exploitation of The Lone Ranger on radio.

The Dec. 28, 1940 Billboard in reviewing the just completed circus season under headlines, "Circus Back on Its Feet" summarized the events of the Wallace show as follows:

"Hamid-Morton with Wallace clicked at opening in Haddonfield, N.J., June 7-8, drawing 14,000 for two days then encountered much wet weather in New York especially at Utica. The ten week tour ended at Erie, Pa., August 10, one of the best engagements. Buffalo was big. Early part of season for Wallace was not good, on the trek north show encountered cool and rainy weather first ten days with best stands rained out. First in upper Ohio Valley business was good. After Hamid-Morton, the show went out again as Wallace Bros., touring big towns of southeast. Norfolk, Va. gave turnaway business, Uniontown, Pa., also good."

The 1941 Season

During the early winter months of 1941 Rogers again had Lee Powell and Baron Nowak at several winter circus dates, one of them being Hamid-Morton's stand at Cleveland. The Hartzell family with their comedy bar act which was billed as "Creta Brothers and Helene" appeared with Bill Arm's "Gems of 1941" playing theaters in eastern Ohio and Western Pennsylvania.

The Jan 18, 1941 Billboard in an interview with Rogers said that Wallace Bros. would be rehabilitated but would remain on trucks for the coming season using the same title. Rumors had it that the show would go on rails in 1941 but Rogers said he would stick to trucks and had purchased considerable motor equipment at defunct circus sales which was now being revamped. He said a crew of 30 men were at York quarters overhauling motors and revovating equipment in general. A new fence had now been built around the quarters and some new buildings erected. Exact details on the new buildings were not given. The same article said that the motorized cages used by Clyde Beatty the previous summer had been

acquired by Wallace Bros. but this report must have been in error because they were still used by Beatty during his tour with the Johnny J. Jones Exposition (railroad carnival) during the 1941 season. Rogers concluded the interview by saying his executive staff would be much the same as that of last year and the show would be about the same size. He said he was negotiating for an outstanding wild animal act and possibly a Western screen star but no further details were given. Another note said that Lee Powell had left for the West Coast after the ten day Hamid-Morton engagement in Cleveland. Evidently Rogers was implying that Powell (or possibly a different screen personality) would be with the show in 1941. Powell did return for his third consecutive season.



Photo No. 15 - Terrell Jacobs (left) and William H. Woodcock on Wallace lot at Haddonfield, N.J. June 7, 1941. Joe Bradbury Collection.

It is doubtful Rogers had any serious thoughts about converting his show to rails at this time although his daughter, Connie Rogers Gatlin, recently said her father had always held the possibility that some day he might have a rail show, hence his desire to maintain winterquarters near a rail siding in York.

About this time Rogers divorced his wife Josephine and his daughter Norma, married Lee Powell.

In March the show received a new big top, a beautiful 120 ft. round with one 50 and two 40 ft. middles, the largest tent yet to be used by the show. (During early season 1935 Rogers had used a 120 ft. round top but with smaller middles). The canvas white with red and blue stars at the center and quarter pole openings. Also in March it was announced that James M. Beach would be contracting agent and that Mike Guy had been signed as bandleader replacing Ira Haynes who was forced to retire due to ill health. The March 15 Billboard said that Terrell Jacobs wild animal act would be

with Wallace in 1941 but the following issue said the report was in error.

The elephant herd now numbered nine, however only 8 would be taken with the show. Alice was leased to Bob Atterbury for a while and then was leased to the Beers-Barnes Circus where she remained as long as Rogers owned Wallace Bros. The eight elephants touring with Wallace in 1941 included Junie, Della, and Frieda who worked as a group and the five ex-Downie bulls, Babe, Cora, Inez, Marion, and Addie who comprised another group.

The show opened the 1941 season at York, S.C. on April 12 and the Billboard reporter who caught the opening wrote that the enlarged Wallace Bros. Circus with new canvas had a big inaugural and won praise for it's usually high calibre of entertainment. He noted that 9 trucks had been added, also five elephants (from Downie), and that the show lot within the circus quarters was too small to accommodate it so a new lot was used about a half mile from town. The report said the show equipment looked flashy. Big show featured the Hartzell brothers and Browlee brothers ground bar acts, the Arley's head balancing, Irma Ward, aerialist; Capt. Picard's troupe of seals; Eno Family, acrobats and Risley performers; Ray Goody, high wire act; Cretas (Hartzells) flying act; Rogintosh riding act; Gus and Augusta Kanerva, acrobats and head balancing; Ross brothers, acrobats; liberty horse acts worked by Midge Dever and Texas Ted Lewis, and elephant acts worked by Norma Rogers and others under the direction of Mac McDonald. Additional notes said the show was carrying 8 elephants and 54 horses (Author's note—this number is much too high, possibly 25-30 would be more realistic). Ed Raymond was producing clown with 8 other clowns. Mike Guy headed a 10 piece band and the concert featured Lee Powell billed as the Original Lone Ranger, Baron Richard Nowak, midget, and Texas Ted Lewis' wild west. Ira Haynes, former bandleader now retired after 45 years of trouping and living in York, attended the opening performance.

The 1941 staff was listed as follows: Ray Rogers, manager; Harry Mack, equestrian director and announcer; O.C. Cox, legal adjuster; Dory Miller, general agent; James M. Beach, contracting and handling schools; Julian West, treasurer, assisted by George Feinstein; Oscar Wiley, assistant to Ray Rogers; Harry B. Chipman, general press agent and car manager; Keller Pressly, supt. of front door; Ralph (Specs) Cautin, supt. of tickets; W.R. Tumber, sideshow manager, who also handles press back with the show.

It is interesting to note that after several years O.C. Cox was no longer listed as the lessor of the show. Whatever the legal technicalities which required it evidently were over and Rogers officially was put as head of the show, which for all practical purposes always was.

Leaving York the show moved to Kanapolis, N.C., was at Thomasville, April 15, and Reidsville the following day. W.E. Atwater caught the show at Thomasville and Reidsville and wrote a very extensive account of the show in the April-May 1941

White Tops. Atwater said the performance ran about two hours and he observed the show had the strongest sideshow lineup of any motorized circus he had been in several seasons. He especially noted Willie Camper, 18 year old negro billed as the largest boy in the world, being advertised as 8 ft. 7 in. tall. Atwater said the Wallace show seemed to please its patrons and every possible courtesy was extended to customers by the management. His listing of the program was as follows:

The 1941 Wallace Bros. Circus Performance Display No. 1 - Tournament around hippodrome track.

2. Ring 1 - Comedy bars, Brownlee brothers (4 people)
- Ring 3 - Comedy bars, Hartzell Trio
3. Clown Fire Dept. All clowns participating.
4. Ring 1 - Head balancing, traps, August Kanerva.
- Ring 2 - Hand balancing, Ross brothers.
- Ring 3 - Head balancing, traps, Charles Arley.
5. Liberty horses (8) - Midge Dever.
- Liberty horses (6) - Ted Lewis, finish with mixup with all horses blindfolded. Special announcement.
6. Wire act, Flo McIntosh, Norma Powell Helene Hartzell, and Eddie Hendericks finishes with parasol jump.
7. Elephants (3) - Capt. Kelly.
- Elephants (5) - Capt. McDonald. Finish with long mount, 8 bulls on track.
8. Concert announcement. Baron Nowak in overnight bag.
9. Clown band, 14 clowns emerge from a light coupe.
10. Ring 1 - Foot juggling, Sue Eno
- Ring 2 - Foot juggling, George Eno
- Ring 3 - Foot juggling, Lena Eno
11. Erma Ward, announced as America's greatest lady gymnast. Finished with a series of one arm swings.
12. Menage act, 9 horses, Midge Dever, Babe Woodcock, Jewell Poplin, Ursaline McIntosh, Flo McIntosh, Mrs. Wilson, Norma Powell, Montana Nell Lewis, Dorothy Lewis. Finish with 4 specialty horses on track and waltz and rear by Dorothy Lewis riding side saddle.
13. Ring 1 - Handbalancing on tables and chairs. August Kanerva.
- Ring 2 - Trained dogs, The Wilsons.
- Ring 3 - Leaps, the Ross brothers.
14. Ring 1 - Bareback riding - Rogintosh Troupe.
- Ring 3 - Bareback riding - Eddie Hendericks.
15. The Enos Troupe, Risley and parasol kicking.
16. Wild West lineup and introduction of Lee Powell, The Lone Ranger.
17. H.E. Pickard's trained seals.
18. Ring 1 - Perch act - The Arleys.
- Ring 3 - Perch act - The Enos.
19. Drunk elephant specialty on track, Della and Junie, worked by Roy Brownlee.

20. Clown boxing and clown strong man gag.
21. The Flying Hartzells (4 people) flying return act.

In the wild west aftershow was Lee Powell, Lone Ranger; Baron Nowak, world's tiniest man; Charlie Poplin, trick roping and horse catching; Texas Ted Lewis, horse catching and bull whips; Dorothy Lewis, roping and riding; Jewell Poplin, trick riding; Cheyenne Charlie, roping and riding; Midge Dever, whips and trick riding, and Swede Johnson, clown.

Band lineup had Mike Guy, leader and trombone; Frank Clark, air caliope; Andy Martin, Ed Mitson, and Charles Cuthbert, cornets; Sylvester Lanus, baritone; Frank Tonar and Art Myers, clarinets; Carl Bergeren, bass, and Bill Wynmore, drums.



Front cover of the special program printed for the Wallace Bros. stand at Haddonfield, N.J. June 6-7, 1941. Pfening Collection.

Sideshow attractions consisted of Willie Camper, world's tallest boy; Zimba, pin head; European bird circus; Scotty MacLean, Scotch band; Kabilisk, mentalist; Buckskin Betty and Colorado Fred, impalement; Royal Hawaiians Follies; Dantinu, magician; Honey Bros. Evans Minstrel show. Bill Tumber was manager and Bill Woodcock handled tickets.

As can be seen Rogers now had a very strong performance which justified his ascendance into the top flight of motorized shows. Only two railroad shows were on the road, Ringling-Barnum on 90 cars with what the late Bill Woodcock once said was the largest overall circus he ever saw, and Cole Bros. on 25 cars, fast regaining the peak it held before beset with the 1938 recession. Only C.W. Webb's Russell Bros. Circus was comparable to Wallace in the motorized field. Rest of the mud show roster was the same as for 1940 except that Kay Bros. replaced Haag Bros.

By the time the 1941 circus season rolled

around economic activity in the United States had picked up considerably due to the defense requirements for home as well as lend lease to Great Britain. The nation slowly but surely was drawing closer to active participation in World War II however the first half of the year was rather tranquil but with the passage of the draft act in the late summer and the arrival of the conscripts in the newly constructed army camps in the fall it was evident to practically everyone that World War II for the U.S. was not far away. The thousands of workers in defense plants plus the federalized national guard already in training were hungry for amusements, although the latter were somewhat limited on their \$21.00 a day once a month pay, gave circuses and other outdoor amusements more potential customers than had been available in a number of years. Circuses expected to see a good season in 1941 and most were not disappointed.

However, as the early season unfolded for Wallace there was labor trouble and strikes in the West Virginia coal country so the show deviated somewhat in its route by limiting the number of stands in that territory. Entering Virginia at Roanoke, April 17, the show played Radford and Pulaski, then moved into West Virginia for dates at Beckley, Charleston, and Huntington. A single day was played in Kentucky, at Ashland, April 24, then the show went into Ohio with first date at Chillicothe. Originally Wallace had contracted to play Columbus on April 28-29 a week ahead of Cole Bros. but the Cole brigade went in ahead of the Wallace advance and made such a great showing that Wallace cancelled out and replaced the dates with Marion and Sandusky. Rogers said the show possibly might play the date upon a return to Ohio later in the season.

Additional Ohio stands came at Bucyrus, Newark, Zanesville, and New Philadelphia, after which the show played Wheeling, West Virginia and was at East Liverpool, Ohio on May 6.

First Pennsylvania stand came at Sharon May 7, but show returned immediately to Ohio to play Warren, Ravenna, and Salem, however then it was back to Pennsylvania for the next couple of weeks.

The May 17, 1941 Billboard said that Wallace's business so far was ahead of 1940 but that help was short. First three weeks of the new season revealed substantial increase over last year with grosses on par with 1937 Rogers told The Billboard. Weather had been good with only one day of rain since opening—at Huntington, W. Va. but the all day rain failed to keep crowds away and there were two full houses. Stands near towns with permanent defense industries had been good but those where temporary army camps were being built were not so good as workers there were the migrating type and had little money for amusements, according to Rogers. It was found that many idle workers had gone into defense plants so consequently the show was about 30 men short but was maintaining its daily schedule although under difficulties due to



Photo No. 16 - Elephant Semi No. 85 on Wallace Bros. lot at Erie, Pa. July 21, 1941. This semi pulled by a 1936 Chevrolet tractor was purchased from Downie Bros. Circus in June 1940. While on the Downie show it had been numbered either 92 or 94. Photo by William Koford (Albert Conover Collection)

the help shortage. Rogers revealed that Ray Goody's wire act played the Chicago Stadium Indoor Circus and then moved on to Winnipeg, Canada but would return to the show after then. Rogers also said that the five ex-Downie elephants had been at the Chicago Stadium show but returned to Wallace at East Liverpool. At New Philadelphia, Ohio, May 10, the show purchased a large supply of lumber and was currently making platforms for the grandstand to be enlarged with approximately 1200 chairs when completed. Lumber was also purchased for new truck bodies for those damaged in wrecks recently. It might be noted in conjunction with the latter statement the show began using lumber more and more to construct its truck and semi bodies. Although many semis originally had metal sides as these would become wrecked, the show due to the increasing shortage of metals in the war years, would construct replacement vehicles out of lumber.

In the meantime additional delays in the court suit against Lee Powell and the show had occurred for several months but in May it was finally announced that Federal Judge Cecil C. Wyche of Spartanburg, S.C. would try to cage without a jury and he began taking briefs from the parties concerned. Powell again made it clear that he had advertised himself as the original Lone Ranger of motion pictures only. With the slow moving court procedure it was felt the 1941 season could probably be completed before any possible adverse ruling against Powell and the show would be made.

Considerable news of Wallace activities was now appearing in the trade publications as the May 24, 1941 Billboard said that Ohio stands had been good for the show. Good weather produced fine business. The final week in Ohio saw capacity at practically every show in six of the upper Ohio Valley and Eastern Ohio stands. At East Liverpool, May 6, the show had the second best day in the ten years if had appeared there. Sharon, Pa. was good and Warren,

Ohio followed with a straw matinee and near capacity at night. Ravenna, Ohio was the most disappointing stand of the season so far as cold rainy weather held down the crowd. While in the area Harry Winslow, veteran agent formerly with the Jack Hoxie and Lewis Bros. circuses, joined to do 24 hour work but left again in a few weeks.

The show's familiar Pennsylvania territory continued to give good business at most stands and then it moved into Maryland for a stand at Cumberland before returning to the Keystone state at Chambersburg. There was a sellout at Lancaster, May 27, and three shows were given at Easton, May 30. Business was also very good at Hazelton, June 2. Following dates at Shamokin, Berwick, and Bethlehem the show moved to Haddonfield, N.J. for a very significant two day stand, June 6-7.

The Haddonfield date was under auspices of the Haddonfield High School's Class of '42 and the Camden County Y.M.C.A. Thru an arrangement with George A. Hamid two outstanding acts were added to the program for this date only. These were Terrell Jacobs and his wild animal act and Dolly Jacobs' riding lion. Both acts were staged in a steel arena furnished by Jacobs. A beautiful red, white, and black 16 page program was printed and sold for ten cents. The performance was basically the same as listed earlier with the exception of the two Jacob acts.

The Wallace specially printed program for the Haddonfield date contained this interesting notation.

"Welcome, Terrell and Mrs. Jacobs. The co-sponsors of the Wallace Bros. Circus in Haddonfield are delighted to present as an added feature for these dates only an amaz-



Photo No. 17 - Loyal Repenski Troupe on Wallace Bros. lot in 1941. This act joined the show at Salem, Mass. June 25, 1941 for a four weeks engagement. Pfening Collection

ing achievement in wild animal training. Terrell Jacobs has truly come up through the ranks from an obscure job with Clyde Beatty to stardom under the greatest banners in show business. Both Terrell and Dolly, his charming wife, are real troupers, personally selected by the George A. Hamid office in New York to be our 1941 feature.

"Terrell Jacobs treats his 'cats' with real affection, in turn, they do not fear him so much as they respect him. The animals which you will see go through routines, which few trainers have been able to teach their charges to accomplish, are jungle-bred, man-eating, ferocious. But Terrell Jacobs is their master."

No details were given on the size of the act Jacobs was working at the time but it is assumed there were at least a dozen or more lions, which he had customarily worked for some time.

A page in the program devoted to The Lone Ranger is interesting in light of the court suit that was currently in progress. A picture of a masked man had this caption - "Boys and Girls" - Do you know who this is?" and the text read -

"Yes, indeed, you guessed it. This mysterious looking fellow is the original "Lone Ranger" of motion pictures - Lee Powell. This hero of millions of American youth

Photo No. 18 - Wallace Bros. Semi No. 29 on lot at Erie, Pa. July 21, 1941. Photo by William Koford (Albert Conover Collections).





Photo No. 19 - Wallace Bros. Semi No. 26 on lot at Erie, Pa. July 21, 1941. Photo by William Koford (Albert Conover Collection)

you will remember first for his portrayal of the part of Allen King in the "Lone Ranger" series. More recently you saw him riding his beautiful white horse in "Hi-Yo Silver". Now you will see him In Person with his own congress of cowboys, cowgirls, and rough rider.

"Don't forget to greet him with the clarion call - "Hi-Yo Silver".

"And by all means stay for the concert immediately following the big show to meet him and his side partner Baron Richard Nowak, the smallest man in the world. You will be delighted with the spills and thrills of the rodeo, too."

Haddonfield was the only New Jersey date as the show moved immediately to Port Chester, N.Y. for a stand, June 9, then on into Connecticut with first date coming at Bridgeport, June 10 where there was a light matinee but capacity night house. Additional stands in the state were at Meriden, where Russell Bros. was scheduled for June 23, Torrington, New Britain, and Middletown. Ringling-Barnum was billed into Bridgeport for July 2.

Following a stand at Fall River, Mass. the show went into Rhode Island where it was the first circus of the season for a single date at Newport, July 17. Two large houses turned out. Back into Massachusetts the show played New Bedford, followed by Taunton, Lowell, Malboro, Quincy, Lynn, Salem, and Gloucester. At Lynn the show had a three-fourths matinee and a straw house at night. While at Salem, June 25, the Loyal Repenski Troupe, an outstanding riding act, joined the show for four weeks. Several members of the troupe also doubled in a teeterboard act. Evidently the signing of the Repenski was in response to an advertisement the show ran in the July 19, 1941 Billboard in which it wanted a "feature act for big show," also sideshow attractions and a real freak to feature.

That same Billboard also announced that the court had upheld Lee Powell's right to advertise himself as The Lone Ranger of sound pictures and ruled that he had not infringed on the rights of Lone Ranger Inc. of comic strip and radio. The article reminded that the suit had been in the courts since 1940 and was for \$250,000 against



Photo No. 20 - Wallace Bros. Truck No. 52 on lot at Erie, Pa. July 21, 1941. Photo by William Koford (Albert Conover Collection)

Powell and O.C. Cox, doing business as Wallace Bros. Circus.

Leaving Massachusetts the show went into New Hampshire at Portsmouth, June 28, then played Nashua, Manchester, Concord, Claremont, Laconia, North Conway, and Berlin. The show moved over into Vermont for a scheduled date at St. Johnsbury, July 9, however a sudden rainstorm had made the lot a sea of mud which required the 8 elephants to extricate a mired truck. The adverse conditions were too much to overcome and the show was unable to give a performance. It returned to New Hampshire the next day to play Lebanon, then Keene, and then on westward into New York at Cohoes, July 12. Rogers told the July 26, 1941 Billboard that the New England tour had been good for his show although a heat wave unfavorably affected the attendance at a few towns. He said the Loyal Repenski Troupe of riders and Ray Goody's drunk act were very popular hits with the local populace and noted much praise had come in newspaper reviews on the trained elephants under direction of Mac MacDonald.

The show moved rapidly across New York playing dates at Little Falls, Herkimer, Rome, Auburn, Geneva, Batavia, and Lockport. Three Pennsylvania stands at Erie, Oil City, and Meadville followed, then the show went into Ohio at Plainville, July 24. After playing Lorain and Fremont it went into Michigan for stands at Monroe, Ann Arbor, Albion, and Battle Creek. At Elkhart, Ind., August 1, Gordon Potter caught the show

MAY 28 1941

HAZLETON MONDAY JUNE 3

N. GRANT ST. BALL PARK

WALLACE BROS. CIRCUS



Presenting
LEE POWELL
The original
talking picture
"LONE RANGER"
Featured in
"Hi, Yo - Silver"

Including
A Countless Array
Of Stupendous Features

The
**GREATEST
SHOW
ON EARTH
FOR THE
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This is the **BIG SHOW**

TWICE DAILY 2 & 8 P.M.

EXTRA! ADDED FEATURE

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... WANTED ...

Circus lithos, tickets, and letterheads, from the golden years of the Circus.

I will pay top value and provide good home. Thank you and please contact:

Ronald G. Gore
P.O. Box 5161
Jacksonville, Fla., 32207



Photo No. 21 - Wallace Bros. Semi No. 46 on lot at Erie, Pa. July 21, 1941. Photo by William Koford (Albert Conover Collection)



Photo No. 22 - Wallace Bros. Truck No. 14 on lot at Erie Pa. July 21, 1941. Photo by William Koford (Albert Conover Collection)

ana, and Illinois. In some stands business was unusually good and on the whole the rest were satisfactory. A final note said that much new canvas and several new semis were in evidence.

Heading southward the show continued in Illinois playing Alton, Granite City, Centralia, and Mt. Vernon, then entered Kentucky at Paducah, August 15. After Mayfield the next day the show made a long Sunday run jumping completely across Tennessee where he met Lee Powell and talked at length with Bill Woodcock. He recalls that business was good that day.

Additional Indiana stands came at Michigan City and Gary, then the show moved on into Illinois with first date at Aurora, August 5. After Peru, Pekin, and Jacksonville, the show was at Quincy, August 9. The Aug 23, 1941 Billboard said that Wallace's business had held up okay lately as it halted its westward trek at Quincy on the banks of the Mississippi. The article went on to say the show had moved steadily westward from North Conway N.H. playing New York, Pennsylvania, Ohio, Michigan, Indiana to Corinth, Miss. where it was scheduled to play August 18. Following Corinth it was booked into Florence, Ala., 19th, Huntsville, 20th, and onto several other Alabama stands before going to Columbus, Ga. for a big Labor Day engagement under aus-

pices of local labor organizations. However an infantile paralysis epidemic throughout a goodly portion of the south began playing havoc with circuses heading into the area for their usual late summer and fall tours. The epidemic was especially bad in Mississippi, Alabama, Georgia, and some parts of Tennessee. When Wallace reached Corinth it was prohibited from playing and the same situation also was expected at the Alabama stands in the area and returned immediately to Kentucky where on short notice a number of dates were booked, first one coming at Benton on August 21. The show had actually lost only three stands. Following Benton the show played Hopkinsville, Bowling Green, Glasgow, Elizabethton, Danville, Winchester and was at Mayfield, on August 29 where business was said to have been good. At Mayfield Ray Rogers married Emma Nowak, mother of Baron Nowak, the celebrated midget attraction of the concert. A wedding breakfast was served by steward, Al Dean, and Rogers presented his bride with a custom built trailer in which they would make their home. Numerous gifts were received from members of the show. After Mayfield the show played Mt. Sterling, Lexington, and was at Frankfort, September 2, when Rogers decided to close for the season due to the infantile paralysis scare which had spread into the area. Actually the show had been booked to go into Indiana to play New

Photo No. 24 - Wallace Bros. on lot at Geneva, N.Y., July 17, 1941. Pfening Collection.

Albany and Gaspar, then into Illinois for Mt. Carmel with final stand at Harrisburg on September 6, however with the polio situation getting no better Rogers felt it best to close at Frankfort and return immediately to York quarters.

The polio epidemic had knocked Cole Bros. out of its scheduled big Labor Day stand in Atlanta when local officials cancelled the license making a quick rerouting necessary and also had hurt Russell Bros. in Tennessee. Rogers were wise in his decision to call it a season.

The Sept. 6, 1941 Billboard said that Lone Ranger Inc. had filed an appeal of its case against Powell and the Wallace show with the U.S. Court of Appeals. Judge Cecil Wyche of the district court which rendered the original decision ordered Lone Ranger Inc. to pay \$750.00 attorneys fees and court costs.

In Mid-October Rogers decided to offer the Wallace Bros. Circus for sale and placed the following ad in the Oct 18, 1941 Billboard.

"FOR SALE - WALLACE BROS. CIRCUS (with or without quarters). Including 30 horses, elephants, canvas, all new this season. Seating capacity 3500. Everything complete as it finished season. Write: Wallace Bros. Circus, York, S.C. Only those really interested, please."



What the reason was for wanting to sell is not known to the author. Possible he wanted to sell out before the war came, but anyway there was no rush of potential buyers and nothing further was said about the proposed sale for several weeks.

In the meantime after spending most of September and October in quarters Rogers noted that the polio situation had eased in the south and he decided to send out a small show to play several weeks in the Carolinas which had been his custom for so many seasons during the early 30's. Title for the show was Shelby Bros. Circus. Very few details are known about it with exception that Julian West was manager and Oscar Wiley, general agent. In all probability, the menagerie or sideshow was used for the big top, about a dozen trucks used, and 3 elephants carried. The Dec. 6, 1941 Billboard said that Shelby Bros. had completed a successful tour of five weeks in the Carolinas and was now back in York quarters as of November 29. It was said that cold weather had closed the show.

As the 1941 circus season came to a close, The Billboard summarized it noting that it was generally a good year for circuses. The better business the shows had enjoyed in 1941 was due primarily to increased defense spending. Rogers said that his circus had just completed it's best sea-



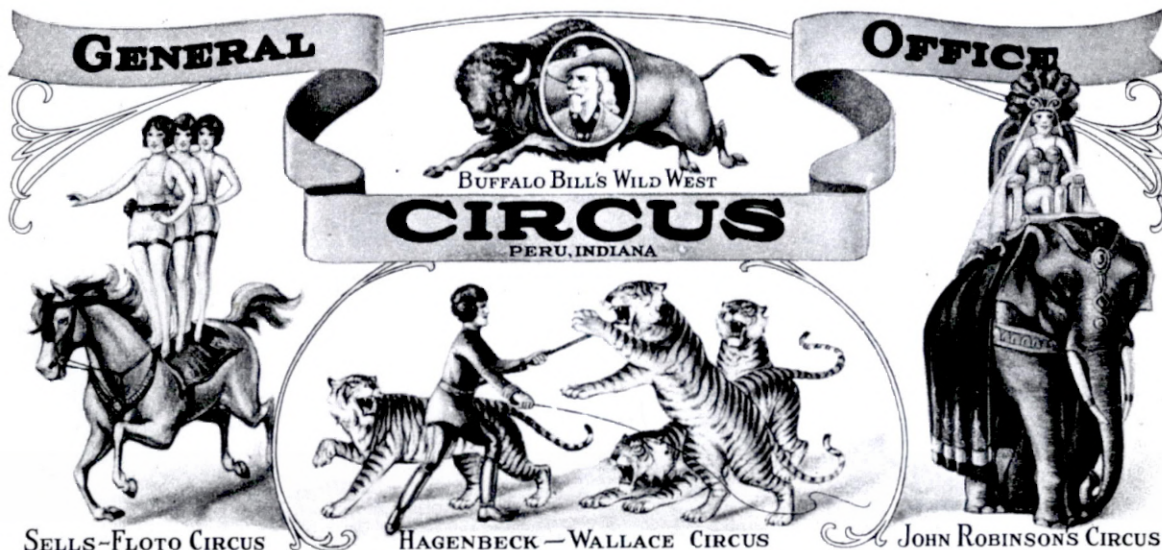
Photo No. 23 - Wallace Bros. Band on lot, season of 1941. Pfening Collection.

son in history and that he had decided not to sell his show but would be out again in 1942.

Throughout the late summer and fall of 1941 there was a sense of tension throughout the land and a dread war would soon come. Gasoline, electric power, rubber, and various metallic shortages began to creep in. Homes were being disrupted as reservists and draftees began going into the army. The long expected finally came on December 7, 1941 when the Japanese struck Pearl Harbor and the nation was at war. The next

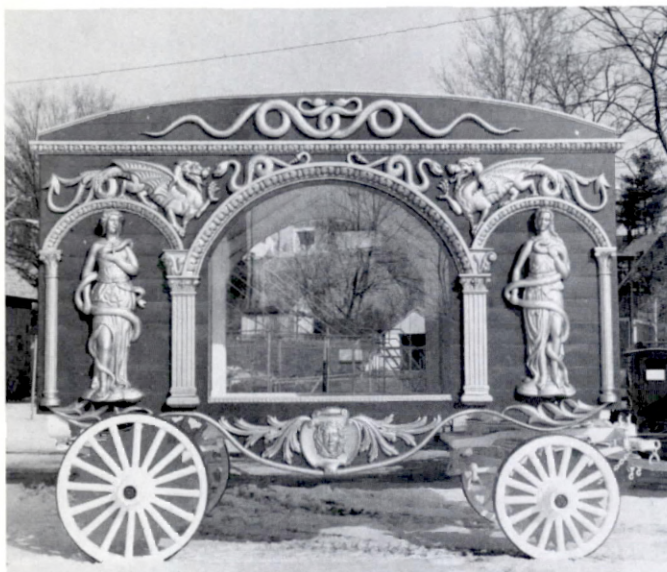
couple of weeks as 1941 wound down were one of uncertainty as to the immediate future of circus business in the country. Ringling-Barnum did announce in late December that it was planning on going out as usual in 1942 however Rogers who had said he was planning on the same a few weeks earlier was now silent. The only news coming from York quarters was that the Creta brothers and Helene, the Hartzell's comedy bar act after completing an indoor circus engagement in Columbus, Ohio had moved into the Club Gloria in that city. Rogers, as well as the rest of the circus world, would have to just sit quiet for a while to wait and see what the circus situation would be in a wartime 1942.

Bill Woodcock's Circus Letterheads



This beautiful letterhead was used by the American Circus Corporation in the years of 1926 through 1928. It was used in correspondence between the Peru headquarters and the various shows owned by the Corporation. It is printed in full color, with "General Circus Office" in red outlined in black on a gold background.

New In Baraboo In 1975



In all its glory the Circus World Museum, Baraboo, Wisconsin, will introduce two wonderful new wagons on May 10, 1975, when the new season opens.

The Ringling Bros. snake den is the most expensive wagon ever restored by the Museum. The original wagon was built by the Bode firm in Cincinnati, Ohio, during the winter of 1902-1903. It first appeared in the Ringling parade in 1903. It continued to be a parade feature through the 1910 season for sure. Thereafter it was displayed in the side show, through the 1920s and perhaps to the early 1930s.

Around 1970 the Director of the Museum saw the carvings from one side of the wagon at an art show in New England. It was recognized as the Ringling snake den.

In 1972 the Circus World Museum purchased the carvings from Jared French, of Rome, Italy.

Bill Thalmeier of Waukesha, Wisconsin,

was commissioned to carve all of the remaining missing carvings.

In 1973 and 1974 work progressed on the wagon itself, under the direction of Marvin Gauger. The wagon was completed in February of 1975. The photo above was taken prior to the brake system and bull rings being installed.

William L. Schultz, Director of the Circus World Museum, proudly announces the return of this grand old wagon as a feature of the 1975 Museum season.

The wagon will be featured in the Museum parade the week of July 4th. The snake den wagon will be pulled by six horses and inside the wagon will be a beautiful young woman dressed as Serpentina, surrounded by huge live snakes.

The second fine addition in 1975 is a pony cage from the Gentry Bros. Dog & Pony Shows. Cage No. 41 was used on one of the four different Gentry shows that toured

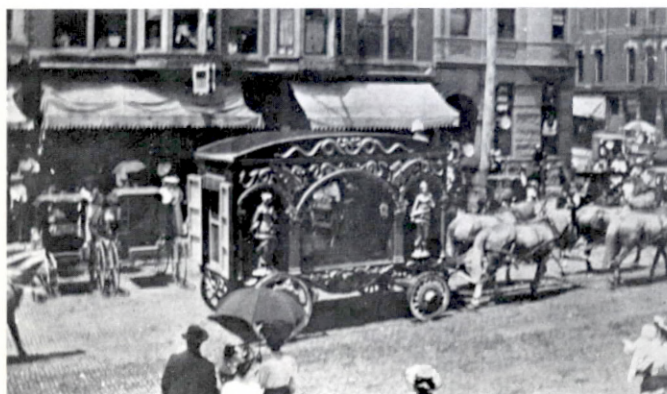
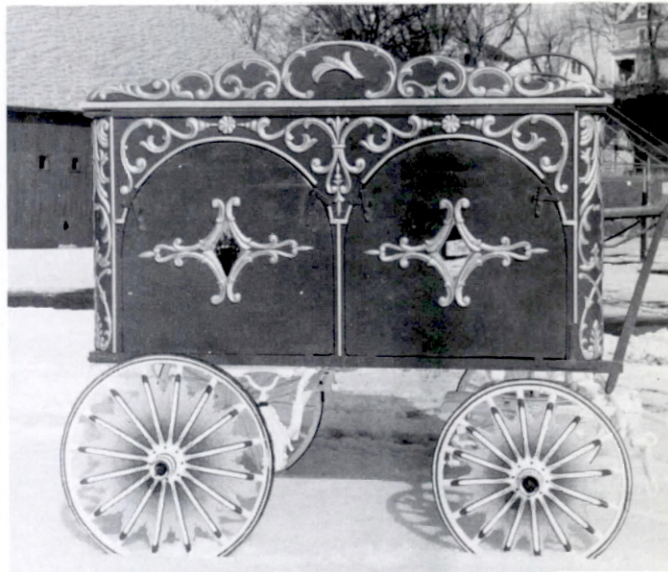
in a single year at the turn of the century.

The wagon has been totally restored in the Circus World Museum shops.

The wagon was originally built by the Sullivan & Eagle Co., of Peru, Indiana, in the 1890s, reportedly in 1892. After the demise of the Gentry show, the wagon with a few other survivors of Gentry equipment went to Frank J. Walters of Houston, Texas. It was used by Walters in his free circus for underprivileged children in the 1930s. For a brief time it was owned by Clyde Beatty.

It was subsequently acquired by the family of Dr. Donald Raycraft of Normal, Illinois, who donated it to the Circus World Museum in 1973. Donald Erlenbush of Bloomington, Illinois, was a party to the developments that brought the wagon to the Baraboo location.

Gentry Bros. pony cage No. 41 has now been completely restored by the Museum and will resume its proud career as a feature of the Museum for the 1975 season.



ONE SHEET

By STUART THAYER

The history of the American circus prior to the Civil War has been largely ignored by circus historians. We suspect this is true because of the amount of research that would be necessary to delineate the period. Outside of the few handbills and memoirs that exist there are only newspapers for material. George Chindahl touched on the period, but he depended so heavily on librarians and archivists for his material that it has shortcomings. C.G. Sturtevant's list of circuses, published post-humously in *White Tops* in 1963, was his attempt to name all the circus references he had found. It falls far short of completeness. Perhaps the most accurate, though unpublished, records of the pre-1860 period are the Homer DeGolyer notebooks in the Hertzberg Collection. However, even this is not a historical narrative. We do have one, however, and it will be the subject of this column.

In June, 1974 Bowling Green State University granted to John F. Polacsek the degree of Master of Arts and as part of the requirement for it he wrote a thesis entitled, "The Development of the Circus and Menagerie, 1825-1860." It is the first well-researched history of the era and we hope it will eventually be published in some form, as a whole or in parts.

The paper could well be subtitled, "In the State of Ohio," for most of its information concerns that state. The southern half of Ohio was settled more rapidly and in greater population than either upstate New York or Western Pennsylvania. Chang Reynolds in his paper on Western New York pointed out the reasons for late settlement there. As for Pennsylvania, even today its western half is lightly populated in comparison to Ohio. The river had a great deal to do with it, of course and when we speak of Ohio in the 1830's we include everything from Pittsburgh to Louisville. In the years immediately following 1820 many circuses, wintering in the East, made almost straight runs to Ohio. One can say that New England and Ohio were the prime places for circus performances in those years. Then the Erie Canal opened in 1825 northern Ohio and southern Michigan began to fill with settlers and the area became even more of a showman's ideal.

Polacsek states as his purpose the tracing of changes in the art of circus management and Ohio is a good example of that. The state saw the wooden arenas of the years before 1830, the tent shows, the boat shows and the early attempts at rail transportation. In addition to these he examines the development of the advance, of winter quartering in the West and the emergence of Cincinnati as a circus center.

He begins with the circus and menagerie in their separated state and defines each and gives some of their history. One point he makes that had not occurred to me is that the early circus performed exclusively in cities while the menageries visited other social centers as well. Inns, taverns, crossroads, urban and not, were fair game for the animal exhibitors, any place where their few charges could be dry and away from non-paying eyes. One wonders if the menagerie then, was not more widely seen and thus possibly more profitable. Polacsek affirms the former; there is probably no way to determine the latter.

Another important point is that in the 1820's the menagerie began exhibiting trained animals in addition to those they presented as specimens. One imagines that elephant keepers, constantly on the road with their charges, would begin teaching them tricks out of boredom, the way a man teaches a dog to sit up, beg, etc. In any event, advertisements appeared announcing that the elephant would uncork and drink from a bottle, dance, lie down and rise on command, and so on. It makes for a fascinating daydream, a man and an elephant in a barn, both bored to abstraction, too early for the public to come and pay to see the pachyderm, the man not daring to leave the beast alone. How did he start the lesson?

At about the same time the ubiquitous Dandy Jack makes his appearance. This was a monkey — a whole series of monkeys — trained to ride a pony. Advertising pictures him in the pillbox hat and short coat we think of as an organ grinder's monkey's costume. Apparently, it antedates organ grinder's monkeys. Dandy Jack was the name of the

original one and it was carried by most of them, but there were also Captain Jack, Saucy Jack, Sailor Jack, Lady Jane and others.

What the trained animals indicate and the reason their appearance is important is that the showmen were trying to vary the static appeal of animal exhibiting. They could expand the types and numbers of animals, but they couldn't make them any more antic than their natures disposed. The menagerie was approaching the museum in being something to look at but not a thing to watch. The idea of having a man enter the dens of the lions and tigers was a great boom to the menagerie business, yet human actors drove it into the circus.

Polacsek rightly, it seems to this writer, gives much credit to the technology of transportation for the success of the circus as an American amusement. He does not ignore the hardships consequent upon the bad roads as he does so. He gives several interesting anecdotes of shows beset by the weather's treatment of the highways. Also, he does the same for water-borne circuses. The anecdotal quality of this work as a whole is to be commended.

There may be some misplaced emphasis on the presence of former newspapermen in the ranks of the advance, but there is no denying the point that the advance came to be a very important part of show management.

He devotes quite a space to license fees, their collection and occasional avoidance. There can be no doubt that this was an important transaction for both the public and the circus. One only has to count the newspaper references to the payment or non-payment of license fees and the reporting of them in the *New York Clipper* and later the *Billboard* to believe this. I have personally never understood the importance of this item, a seeming pittance when you examine the other expenses a showman had. Perhaps because it was subject to adjustments, as feed and salaries were not, it became a matter of moment like the last dime out of the last townie loitering on the lot. I would appreciate someone investigating this whole subject.

It is perhaps unfair to John Polacsek for this writer to be the reviewer as I was an observer, so to speak, of the process that produced the work. In conversations and letters over the period of a year concerning interpretation of various facts there was some disagreement between us (and still is). Though an advocate of his work I feel I should indicate here those areas in which I believe he has misinterpreted the evidence.

He treats the circus buildings themselves as if they were things of permanence, used season after season. It is my belief that they were of the flimsiest construction, erected as temporary arenas. Since so many of them were sold as soon as the stand ended that they were built to house. I cannot agree with such statements as, "... By 1824 the circus left a string of circus buildings across the country."

Also, I take issue with his description of newspaper advertising, "... at the turn of the nineteenth century was basically little more than a column of type headed by an illustration." I believe it was a lot less at the turn of the century, because I have found no illustrations at all before 1815 and strictly circus illustrations only by 1819. They (illustrations) were not in common use until the 1840's.

Another statement I question is that, "... the circus started its tradition of the parade by having musicians ride through town on horses." In fact, the parade was initially (1797 was the first one) a simple passage of mounted performers through the streets and it remained so until the early 1830's when the first bandwagon appeared.

These are more in the nature of corrections than anything else, both Polacsek and myself — and I would hope all our readers — having the same goal, a correct historical account of the American circus.

It is quite probable that nothing written for years will cover the same ground as this does. It will stand as the standard for the period for some time. It is titled "A History," not "The History," which is important because at best it concerns itself with half the activity of the era. Anyone interested in procuring a copy may do so by inquiring of John F. Polacsek at 321 Ninth Street, Elyria, Ohio.



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